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No. 1028.  
[New Issue.]

SATURDAY, JANUARY 16, 1892.

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## LITERATURE.

*England and the English in the Eighteenth Century.* By William Connor Sydney. In 2 vols. (Ward & Downey.)

MR. SYDNEY is not credited on the title pages of these volumes with the authorship of any works, nor is his name known to us as a writer in any branch of literature. But these chapters are evidently the product of a student possessed of a discriminating mind and a mature judgment, and their perusal will favourably prepossess any reasonable critic towards their author's next venture in the world of letters. We must, however, warn him to be on his guard in the use of classical illustrations, lest an excess of zeal in their quotation should lead him astray. He may burst out, as he does on p. 29, vol. i., with the familiar words *Tempora mutantur*, but he must not attribute their parentage to Horace. "The fabled sea-god Proteus struggling in the arms of Telemachus on the Phæacian coasts" may be a familiar creation of his poetic fancy, but the ordinary plain matter-of-fact reader wants none of him. Mr. Sydney also would do well in future to draw his pen ruthlessly through such passages as "Lord Mudler whom Dame Nature had slighted, and Lord Swamp, to whom she had been exceedingly kind, were both simultaneously paying their addresses to that comely damsel the Lady Carolina Amelia Wilhelmina Crimp." Names and language of this kind have, fortunately for the happiness of most of us, been long since banished from popular taste. They were the inventions of a set of writers who knew how to copy the weaknesses but not the strength of a great genius, and should now be left in congenial obscurity. These, however, are but the infrequent defects in a work of considerable research, and, taken as a whole, of creditable taste.

It is one of the merits of Mr. Sydney that he has not confined himself to the beaten roads of antiquarian knowledge. He has even plunged deep into the mysteries of the Place MSS. in the British Museum. Their collector, Francis Place, a tailor in Pall Mall, was during his long life one of the principal figures in the politics of the city of Westminster, and his name is well-known to everyone who has followed the course of parliamentary elections under the third George. But in vain may any mention of his life be looked for in the pages of the biographical dictionaries. These MSS., says Mr. Sydney, contain "voluminous accounts of the manners and morals of the middle and lower classes of society"; and in his pages he has made numerous ex-

tracts from them. In the same way he has introduced to our notice an American lawyer, called Samuel Curwen, who came to England, travelled through it from east to west, and noted in his journal, with the observation of an intelligent traveller, what struck his curiosity. This transatlantic inquirer into English life may be coupled with some of the visitors who came to England from Germany and transmitted to their friends at home many details, neither inaccurate in fact nor unkind in tone, which have been gathered together by the industry of Mr. Sydney, and give piquancy to many of his pages. To these new friends we give a ready welcome, and cheerfully acknowledge our indebtedness for their acquaintance.

Let no one lay down the dictum in future that to write a good book an author must be in love with his subject. Mr. Sydney's volumes give a decided negative to such an assertion. He even commits himself to the statement that the eighteenth century was "in plain and unvarnished language an age of foppery and weakness, stiletto and mask." These are tall words, and it would not be difficult to show that strict accuracy could only be attained by a considerable deduction from such remarks. London was then comprised within reasonable limits, and it was easy for a man of leisurely habits to stroll quietly in an afternoon's walk amid pleasant scenery. Friends dwelt together and met together without difficulty for social pleasure. Now they are divided into opposite suburbs, and two members of a family often live in districts where they are separated more effectually than if they dwelt the one in London and the other in Bath. The last train, which in these days may be dubbed, in the language of the Arabian Nights, the terminator of delights and the separator of companions, whirls a visitor away before the acquaintanceship of an hour or so at the dinner table has time to pass into a more intimate friendship. A hundred years ago a man had time to adopt the language of its greatest contemporary, "to fold his legs and have out his talk." He used on his longer holidays to pass leisurely through pleasant country in a smoothly-gliding post-chaise. Time has in these days revived for a chosen few such an agreeable mode of motion. But the traveller who, at the close of the nineteenth century, passes through England in a carriage, must often sigh to think lest he should be compelled to seek for dinner and a night's rest in a town which a century since would have contained a comfortable inn giving him its "warmest welcome," but is now destitute of reasonable accommodation.

Mr. Sydney's book will probably pass into a second edition, and in its next impression a few trivial corrections may be made. It is implied (i. 16) that the extinguishers into which the linkbearers thrust their flambeaux have disappeared, but specimens of them may still be seen in Mayfair or in such localities as Queen Anne's Gate. "A man named Perry" is a strange description of so influential a person as James Perry, the proprietor of the *Morning Chronicle*; and the reader starts

at finding such a passage as "two doctors of medicine, one named Mead and the other named Woodward" (i. 252). The statement that the turnpike gates on certain roads were demolished by rioters like "the Rechabites of our own times" (ii. 8) is a slip of the pen, damaging the reputation of a respectable set of social reformers; and the story about the return to life of Anne Greene, after she was hanged at Oxford (ii. 291), rests on more than tradition, for it was commemorated in several poems, and one of the contributors was Sir Christopher Wren. About Oxford the present historian is singularly unhappy. He is not fully acquainted with the tenure of its poetry-professorship, when he speaks of Tom Warton as seated in its chair for thirty-three years. Mr. Cox, the writer of the reminiscences of that university, was not "an Oxford tutor"; and the "anonymous" author of *Oxford during the Last Century*, as he is styled by Mr. Sydney, is well known to have been Mr. J. R. Green.

Many of the chapters in this work, as, for instance, that on "Favourite Health Resorts," contain much novel and entertaining matter. Its author may dwell with complacent satisfaction on the success of an undertaking on which he has spent much labour.

W. P. COURTNEY.

*Illustrations of Tennyson.* By John Churton Collins. (Chatto & Windus.)

ONE may, perhaps, at the outset, be permitted to congratulate Mr. Collins on his remarkable memory. He would, indeed, seem to be a variorum edition of the whole literature of the world. Apparently he never reads a line without its at once recalling, not merely everything like it he has read before, but also the personal history of each of its component words. It is natural that, with such a gift for *apropos*, Mr. Collins should over-estimate the value of allusiveness in literature. In his trenchant appeal for *The Study of English Literature at the Universities* (p. 89), published simultaneously with these *Illustrations*, he says that, while it is undeniable that such poems as *Lycidas* and the *Progress of Poesy* have been and will continue to be

"the delight of thousands, who never opened a Greek and Latin classic . . . it would be absurd to contend that their pleasure would not be increased ten-fold had they been scholars. It would be absurd to pretend that the full significance, the race, so to speak, and flavour of either one poem or the other can be appreciated by them."

Now, this is an admission of much significance to our consideration of Mr. Collins's criticism of Lord Tennyson. The pleasure which Mr. Collins derives from a work of art comes mainly—nine-tenths, to be precise—from his ability, first to distinguish therein the separate component materials employed by the artist, and then to recall the various vicissitudes to which, in the long course of artistic usage, those materials have been subject: the pleasure that comes to him from the completed whole, the new form, the indestructible something which of these idle materials has made a living, beautiful

synthesis, in fact, the artist's own individual spirit—this pleasure is to Mr. Collins but as one-tenth. This is really to say that flowers are mainly to the botanist and "the human form divine" to the physiologist. But does the botanist actually best appreciate the finest significance of the flowers he presses, or the physiologist of the beautiful form he dissects, and can the literary commentator best appreciate the truest value of a poet?

So, while we congratulate Mr. Collins on his memory, we must, in the same breath, question whether, after all, such a memory is an unmixed blessing. It must, one would think, greatly interfere with his aesthetic pleasure, must trouble the general beauty of the poet's effect, to have each phrase and word continually suggesting its own irrelevant genealogy. If it be of the essence of artistic creation that the artist should conceal his process, it is no less of the essence of aesthetic enjoyment that it should remain concealed. The pleasure which comes of tracing the associations of phrase and word, in watching what Mr. Pater calls their "refined usage," is a real and exciting one; but it is one quite apart from the aesthetic impression, does not properly blend with it—is, in fact, a scientific pleasure, a pleasure of the "curiosity," and surely more like one than nine-tenths of the delight we should expect from a work of art.

All this would be irrelevant had Mr. Collins kept to his expressed wish of remaining a commentator, a collector of parallels, in these *Illustrations* of his, and leaving the work of criticism to others. But he has not done so. However casually, he leaves us with a distinct, and I am afraid somewhat disagreeable, impression of his own deduction from his collections. If he gave no other hint, the quotations chosen, surely unadvisedly, for his title-page would be sufficiently significant. This from Dr. Johnson:

"What is borrowed is not to be enjoyed as our own, and it is the business of critical justice to give every bird of the Muses his proper feather."

and this from the Laureate himself:

"And well his words become him: is he not  
A full-cell'd honeycomb of eloquence  
Stor'd from all flowers?"

Surely the choice of such mottoes means no uncertain inference, whatever disclaimers the writer may make here and there in the body of the book. The former quotation is especially unfortunate in two or three ways. It is unfortunate, by that very association in which Mr. Collins delights; for it was the identical image by which Greene, dying broken and embittered, alluded in his *Great's Worth of Wit* to Shakspeare—"there is an upstart crow beautified with our feathers." It is unfortunate, again, because it embodies a fallacious view of criticism. It is not the business of criticism to do as Dr. Johnson says, it is the recreation of commentary; but, if one must have the image, the business of criticism is to show in this "upstart crow beautified with our feathers" a new bird of Paradise. True, this and that individual feather came from certain other birds, but then this new bird

wears them differently, informs them with another individuality.

But it is just this, in the case of Lord Tennyson, that Mr. Collins would dispute. Does the Laureate, he would say, wear his fine feathers "with a difference"? In writing—and writing well—of the distinction between the "original" and the "literary" poets, of which latter he takes Virgil as the type, he says that Milton "is separated from them by the quality of his genius and his essential originality. What he borrows is not simply modified or adapted, but assimilated and transformed." But Lord Tennyson, implies Mr. Collins, is not thus separated. True, he says in his Preface:

"What constitutes Lord Tennyson's glory as a poet, it is no part of the present volume to discuss; it need hardly be said that, had the extent of his indebtedness to his predecessors been much greater than it is, it would no more have detracted from that glory than Milton's similar indebtedness to his predecessors detracts from his. It was observed of Virgil that he never fails to improve what he borrows, though Homer was his creditor; and what is true of Virgil is, as a rule, true of Tennyson—'nihil tetigit quod non ornavit'—what he does still betters what is done."

But it must not be forgotten in reading this passage that the values of the word "glory" are not stated, and that it is only courteous to disclaim in a preface what we at once set about doing in the book. It is either such courteous disclaimer, or Mr. Collins has changed his mind between his writing the main body of the book and his Preface—no impossible thing, as it is now some years since the first anonymous publication of these *Illustrations*, under the title of "A New Study of Tennyson," in the *Cornhill*. But that can hardly be, or why reprint, and under such mottoes as above-mentioned? At the same time, Mr. Collins can hardly escape the charge of inconsistency; for he not unfrequently, to my thinking, fails in that justice which has been embodied in the homely expression, "what is sauce for the goose is sauce for the gander." Continually throughout his book he counts coincidences against the Laureate, while he makes light of exactly similar coincidences in regard to other poets. For example, on page 62, taking a line from *Locksley Hall*, he says:—

"A sorrow's crown of sorrow is remembering happier things," is, of course, Dante's . . . (*Inferno*, v. 121-3). It has also been appropriated by Chaucer . . . by Occleve . . . and by Portiguerra. It is interesting to trace the history of the expression. Dante got it directly from Boethius . . .

Then it was not Dante's after all. At least, it would seem to be as much Lord Tennyson's; and why its appropriation should make against one poet's originality and not against the other's is hard to understand. Of course, Mr. Collins has the easy retort that in the one case the loan is "simply modified or adapted," and in the other "assimilated and transformed"; but even then there remains to those who think differently the inalienable right of literary "question." Is it so? As in all discussions of artistic essentials, no mere learning can be permitted to decide; and before we accept Mr. Collins's dictum we are bound to

remember that, on his own avowal, nine-tenths of his pleasure in a work of art come from the accidental associations of the materials. Would it be surprising that, with so sensitive an appreciation of the various subsidiary flavours in a poem, he should fail to recognise the unique quality brought to his materials by the poet, the new something that, "out of three sounds" frames "not a fourth sound, but a star."

Let us take another example of Mr. Collins's method. On page 5 he says that Lord Tennyson's

"poems must be studied not as we study those of the fathers of song—as we study those of Homer, Dante, Chaucer, Shakspeare—but as we study those who stand first in the second rank of poets . . ."

and one mark of these latter, he goes on to say, is that "the hint, the framework, the method of their most characteristic compositions seldom or never emanate from themselves." Mr. Collins then proceeds to give a long and extremely interesting list of the sources of Lord Tennyson's plots and *dramatis personae*—against which I would venture to write this passage from Mr. Collins's book on *The Study of English Literature* before quoted (p. 137):—

"But for the *Decamerone* we should never have had the *Canterbury Tales*. The sweetest and most pathetic of those tales came from Boccaccio. The only poems of Chaucer which rise to the dignity of the epic are simply adaptations from Boccaccio. The frequency of his allusions, parodies, and reminiscences proves his indebtedness to Dante."

Yet Chaucer is one of "the fathers of song"! There is but one of two deductions to be made from these quotations: either Chaucer and Lord Tennyson alike are *not* of "the fathers of song"; or the fact of their borrowing their plots, their *dramatis personae*, &c., is of no importance in regard to the originality of their genius. Of course, it is obvious that of these the latter is the one alternative. The mistaken stress which Mr. Collins has laid in this instance reveals the fallacy which underlies the whole of his book. Mere invention is one of the humblest of artistic faculties. Shakspeare's indifference about his plots is a commonplace; they were, of course, the "feathers" Greene referred to. It is not where genius gets its hint, but how it takes it, that is of importance; and in discussing that we have again to face the impossibility of critical finality.

Leaving out of the question Mr. Collins's inferences, one gladly acknowledges the interest and, indeed, the value of his book. Whether his parallels are of so much value to the study of literary art as one might at first think, depends on how far they are actual evolutions the one from the other, and how far mere coincidences. Mr. Collins admits that many of them are probably coincidences; and, certainly, one continually feels that Lord Tennyson may have derived a particular line from Mr. Collins's parallel, but that it is just as likely that he got it from a dozen other places, or that it simply occurred to himself. The majority of the parallels are the very commonplaces of poetical material, that material which, as Mr. Pater says, "is no more a

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creation of 'the poet's' own than the sculptor's marble." Besides, Mr. Collins has a way of finding his parallels in such remote authors that one cannot but feel that his main theory is as much built upon the fallacy of coincidence as *The Great Cryptogram*.

One or two of the Laureate's metrical origins he does seem to have discovered. Of course, Mr. Collins long ago pointed to the original of the *In Memoriam* stanza in Lord Herbert, of Cherbury; and it would seem that he is right in regard to the garden song metre in *Maud*, in illustration of which he quotes the following verse from the *Miscellanies* of Dryden:

"Shall I marry the man I love?  
And shall I conclude my pains?  
Now bless'd be the powers above,  
I feel the blood leap in my veins,  
With a lively leap it began to move  
And the vapours leave my brains."

It is but just to Mr. Collins to add that he does not "institute any serious comparison between Dryden's fragment and *Maud*," which, he continues, "would be as absurd as to institute any serious comparison between Milton's *Comus* and George Peele's *Old Wives' Tale*." Yet Mr. Collins is not "sound" on *Maud*. *Maud* is, of all Lord Tennyson's poems, the touch-stone of the unbeliever. To him, as to Mr. Collins, "it is a mere triumph of expression, a *tour de force* in elaborate rhythmic rhetoric." On the other hand, it has always been the Laureate's favourite among his poems. Even the other day we heard that he still loved to read it to his friends. *Tristram of Lyonesse* occupies a similar test position among the works of Mr. Swinburne. Whichever critical camp be in the right, it is certain that there is a great gulf fixed between those to whom *Maud* is merely "a *tour de force* in elaborate rhythmic rhetoric," and those to whom it is one of the splendours of modern song. "What constitutes Lord Tennyson's glory as a poet," if not for Mr. Collins's volume to discuss, is certainly not within the scope of a brief review. Besides, it has been told again and again by fine critical pens. But, assuredly, it lies in something more than "his faultless taste, his nice artistic sense, his delicate touch, his consummate literary skill."

RICHARD LE GALLIENNE.

*The Industrial and Commercial History of England.* Lectures Delivered to the University of Oxford by the late James E. Thorold Rogers. Edited by his son, Arthur E. L. Rogers. (Fisher Unwin.)

THE late Prof. Thorold Rogers cannot be said to have been popular among either his contemporaries or his juniors. He was a hard hitter; had a rough edge to his tongue; called a spade a spade, and Clarendon a liar. He was strongly wedded to his own opinions, and was apt to treat with scant courtesy those who opposed them. But he was a man; a hard worker, a shrewd observer, a vigorous thinker. Disdaining all tricks of style, his phrase is sometimes slovenly, but for the most part it is a model of clear, strong English. He had also a

vein of dry caustic humour, of which there are several instances in the present volume, including the hit at his fellow-countrymen, on which the volume actually closes: "But, as the patriarch said, Issachar is a strong ass; and if, as some say, we are descended from the lost tribes, I make a shrewd guess at the particular tribe to which we must assign our origin." And he was much more than a mere economist. "Humanity," he writes in the volume before me, "is better than economy"—a maxim doubly worth remembering at the lips of one so utterly free from all sentimentalism.

Mr. Arthur Rogers has done well in publishing the lectures contained in the present volume, which he tells us "contains all the hitherto unpublished comments on the *Economic History of England*" delivered by his father. The lectures, it appears, "were attended by an extremely small audience, 'consisting only of some dozen men of education.'" Yet they are full of valuable matter, and, though somewhat hard reading at times, really interesting. They aim, indeed, we are told, "rather at expounding the methods used by the lecturer in his studies than at announcing new facts or enunciating new theories." They are not the worse for that. Old facts are facts, just as much as new ones, and just as useful, if handled rightly; and new theories are not a bit more likely to be true than old ones. Printing the lectures "exactly in the order in which they were delivered" appears to me, however, a mistake. The varying audiences of two courses of lectures do not require the same sequency of treatment as the reader in his arm-chair when these are collected in a volume, and repetitions which may be advisable or necessary in the one case become vexatious in the other.

The lectures of 1888 treat of "The Development of Industrial Skill in England," of "The Conditions of Economic Progress," of "The Progress of English Population and the Causes Thereof," of "The Development of Credit Agencies," of "The Development of Transit," of "The Economic History of Chartered Trade Companies," of "The Joint-Stock Principle in Capital," and of "The Joint-Stock Principle in Labour." The course delivered in 1889 speaks of "The Economic Doctrine of Waste," "The Theory of Economic Rent," "Contracts for the Use of Land," "Large and Small Holdings," "Movements of Labour—Emigration," "Movements of Labour—Immigration," "Movements of Currency—Bimetallism," "Peasant Agriculture and Manufacture," "Home Trade and Domestic Competition," "Home Trade and International Competition," "Economic Legislation, 1815-41," and "Economic Legislation since 1841."

The first lecture of all is among the most interesting. Inclined as we are to boast of England's industrial and commercial supremacy, we cannot be too often or too impressively reminded of that "remarkable backwardness of this country in the industrial arts," which lasted till the end of the fourteenth century; of the time when "the domestic produce of iron in England was scanty and of inferior quality, the country

depending for what it wanted on Northern Spain and Sweden"; when the art of refining rock salt had been lost (this, indeed, was only recovered at the end of the seventeenth century), and "the English were so completely dependent on French supply, that the unrestrained export of salt from France was over and over again stipulated for in diplomatic instruments"; when "the art of making brick was lost," and "the ordinary English house was a timber frame, on which, within and without, oaken laths were nailed, and covered with a strong plaster of lime, small sifted stones, and hair." Yet the second lecture, on "The Conditions of Economic Progress," is by no means inferior to the former, though involving more controversial matter. The question, for instance, whether wealth is the parent or the product of labour is virtually as insoluble as the old scholastic one, whether the fowl came from the egg or the egg from the fowl. All labour, whether of the hand, the foot, the brain, presupposes the existence of one or the other as working capital, as well as of other capital as material to work upon. And yet neither is self-existent. Force of some kind must have laboured to give them birth. "Spectra I growed"—which at bottom is the doctrine of much modern philosophy—is really no explanation, but the mere statement of a process—which indeed, Positivists tell us, is all that we can ever know. But in warning economists, on historical grounds, of the frequent narrowness of their conclusions, Prof. Rogers spoke wisely and well:—

"There will be, I have no doubt, discoveries made in the near or remote future, to which our present mastery over nature will seem to be the very infancy of discovery. Now there is nothing on which economists have been so apt to err as in the limits which they have confidently put on man's powers over nature. . . . Speculative economists are apt to confound present impossibilities with permanent impossibilities. They who know ever so slightly what has been the course of human invention are aware of how often the impossibility of one age has been the easy process of another. We have no reason to doubt that the same experience will be vouchsafed to future generations. We do not know all the materials; we are still farther from knowing all the powers (p. 24).

Yet the man who spoke thus wisely could himself be a dogmatist of the first water, and, to use his own words, "confound present impossibilities with permanent impossibilities." He told his hearers in 1888: "The days, indeed, of chartered enterprise have long since passed away." Even at the time he spoke the chartered "North Borneo Company" had been since 1881 administering a territory of 31,000 square miles in Borneo, the chartered "Royal Niger Company" had been since 1886 exercising sovereign rights over vast territories in Western Africa. Since then have come into existence the South Africa Company and the British West Africa Company, to say nothing of others, foreign as well as British.

Prof. Rogers, it need hardly be said, belonged to the historical school of economists, and, in a true sense of the word, to the liberal one. To Malthus and Ricardo

he is generally in opposition, and says truly of them that they "are the parents of German Socialism, in the pages of Marx and Lassalle." He observes that "vice and misery, the preventive checks of the theory which Malthus announced, are not found to be preventive at all." He speaks highly of co-operation, of trade unionism, though at the same time a strong believer in competition. The large extension which, as against Mill, he gives to the term "productive labour" testifies to his breadth of view.

Many striking thoughts stud the pages before me—e.g.,

"The restraint of children's labour, the introduction of the half-time system, the discovery of the fact that short hours of work are constantly cheaper in the end than long hours, may be, and as I think have been, as economically useful as the invention of steam power and spinning machinery."

"I do not know whether the wisdom of Parliament will hereafter strive to make their native country the most attractive home to the best hands which we possess; but I am quite sure that it would be worth while to try the experiment, and equally sure that it has not been attempted as yet."

"I wish that people would not, following an evil example, talk so much about the rights of men. They would find ample room for their energies if they grappled with the wrongs."

It is with diffidence that I venture to correct a son's reading of his father's handwriting. But surely, on p. 41, "restriction" should be "restoration" in the passage beginning "one of the remedies, I strongly believe, is the *restriction* of the Act of Elizabeth of 1589." On p. 44 "blind" should be "blend" in the passage "There is some inclination on the part of certain economists to *blind* evidence with their metaphysics." Prof. Rogers certainly did not write "Cornuschi" and "Walowski" (p. 338), but "Cernuschi" and "Walewski"; nor do I believe that he spoke of "Grandville," but of "Granville," among the persecutors of Flemish Protestants. "Calverts," on p. 278, should have been "Calverts." In the sentence (p. 359), "The economist is justified in examining the machinery of endowments . . . and in *disarming* the question of the probability of their continuance," "disarming" should surely be "discussing." On p. 454, "Some stupid financiers, like Dashwood and Vansittart, were *untractable* by the plainest evidence," must, I think, have run, "were *unteachable* by," &c. And why perpetuate those little solecisms or oversights which are almost inevitable in a hastily written lecture, as "the costs of collecting the Scottish customs *was*" (p. 319); "The great difficulties in the way of this consummation *is*"; or "There was another war-tax [on] the repeal or reduction of which the landed interest insisted?" The following sentence combines both a misprint and an easily supplied omission: "The additional malt-tax of 1819 was repealed, and [the tax] on horses and [used] in agriculture" (p. 430). Mr. Rogers may indeed be excused for not knowing that a bellicose protectionist who enjoyed a temporary notoriety in ante-free trade days was Mr. Chowler, and not Mr. Chowler (p. 445).

The lecturer was himself in fault when he told his hearers, in 1889 (p. 278), that they were still paying "a large annual sum to the heirs of William Penn," that pension having been commuted twenty years before, as were also, I believe, the two others he mentions.

But all these are blemishes which may easily be removed when the work reaches, as I trust it will, a second edition.

JOHN M. LUDLOW.

"RULERS OF INDIA."—*Earl Canning*. By Sir H. S. Cunningham. (Oxford: Clarendon Press.)

CHARLES JOHN CANNING was the son of the meteoric minister of the Regency by the daughter of General Scott, the famous whist player. Those who believe in race may notice that he was thus by birth a middle-class Englishman, and will be prepared for the sturdy courage and phlegmatic temperament which are commonly regarded as characteristics of the breed.

After a youth of moderate distinction at Eton and Oxford, he entered the House of Commons in 1836, and became Under-Secretary for Foreign Affairs in Lord Aberdeen's cabinet, having meanwhile drifted into the Lords by the death of his mother, who had been raised to the peerage in recognition of her husband's services. In 1852 he became Postmaster-General, in which capacity he passed on to Palmerston's cabinet, and was soon after nominated to the Government of British India—a post then, and sometimes since, bestowed as a matter of administrative convenience without much reference to proved fitness. On the last day of February, 1856, he landed at Calcutta, and was received by the Marquess of Dalhousie at the head of the noble staircase leading to the main entrance of Government House. Those who saw the meeting were impressed by the contrast between the slight figure and worn eagle-face of the patrician, and the somewhat lethargic robustness of the new comer. And the contrast was a symbol of the future. Without the warlike energy of a Rawdon, or the audacious ambition of a Ramsay, Canning was to show a passive courage equal to all trials, and to bear on his weary but resolute shoulders all the burdens that had been accumulated by the most aggressive of his predecessors.

Sir H. Cunningham has well summed up the dangers and difficulties that awaited Lord Canning, the disastrous heritage of Dalhousie. It is of little importance to decide what was the immediate cause of the revolt of Fifty-seven. John Lawrence believed that there was no conspiracy, nothing but a mere outbreak of pampered pretorians. On the other hand, there were certain social and political discontents: the royal family of Delhi and the soi-disant "Peshwa," known to us as the Nana; while the wily Azimulla, just returned from Europe, may well have served as intermediary between the Mahratta chief whom he served and the Moghul King to whom, as a Muhammadan, he looked with reverence. The Sepoy regiments, as they completed their several

crimes of mutiny and massacre, marched straight to Delhi, with the exception of those who, like the Cawnpore brigade, remained in their cantonments for special objects. The allegiance of the country people was divided: some being for a quiet life under whatever rule, some for any change out of which they might expect to reap advantage. From Benares to the Himalayas all was in confusion: a handful of white troops with a few faithful natives vainly besieged the king and his hosts in Delhi; the rest of the British army was mainly in the Punjab.

The anxiety of the times can scarcely be realised except by those few survivors who were in isolated positions of responsibility, and who can look back on the scene as on a feverish dream. Canning did not at first succeed in engaging the sympathies of the European public. He rejected, almost contumeliously, the proffered services of the non-official community; he was somewhat slow in sending forward succour; he refused to disarm the Sepoys who had not mutinied; he was tardy in the punishment of those who had. But his mind gradually cleared and mastered the situation; and he won eternal honour by his steady temper, unshaken firmness, and unswerving patience. "I will not," said he, "govern in anger. . . I don't care two straws for the abuse of the newspapers, British or Indian." He had plenty of abuse to bear; the English of Calcutta actually sent him, for transmission to London, a petition for his own recall. But the worst blow came from the quarter where he had most reason to expect fair play. After the conquest of Oudh he was rebuked by the Home Government; but even this he surmounted. When the pacification was completed, he reorganised the native army, attempted reform in finance and the machinery of government, and granted to the native princes the privilege of adoption. He founded three universities, and performed other tasks under whose pressure his strength broke down. In March, 1862, he laid down his office, and reached England to die in a few months, leaving a name justly dear to his friends and deserving of the fullest honour from his country.

Such is the story that Sir Henry Cunningham has undertaken to record. From a purely literary stand-point, this little work is one of the best of the "Rulers of India" series. It shows many of the qualities that we expect from an experienced story-teller—a flowing narrative brightened by occasional bits of terse and genuine eloquence, with a pathetic presentment of keen trials and troubles. It might have been even better if it had also shown a thorough historical knowledge, rather than the appearance of having been got up as an advocate's brief. Careless as to details, and wanting in judicial discrimination, it will have weight with those who are chiefly influenced by a graceful and persuasive style. Of the numerous defects of accuracy it would be tedious to speak; nor would they much affect the general argument. But there is an amount of special pleading which—when the Preface speaks so fully of the obligations to Kaye and Malleon—is hard to reconcile with that complete confi-



dence which an historical narrative, however concise, ought evidently to command. It is of little moment that the author tells us that the Sepoys were sent to Egypt by Lord Hastings, or that Gillespie quelled the mutiny at Vellore with nothing but horse artillery. But when we are assured that Lord Canning made no delay in sending on troops to the relief of Cawnpore, and that the mercantile community of Calcutta were unreasonably angered by "his fancied reluctance to accept their services for the defence of Calcutta," we feel that we are dealing with an advocate, not an historian. Of the refusal of the same community's prayer for the disarming of the Sepoys at Dinapore, readers of Trotter's *Dalhousie* will recollect the retired statesman's indignant condemnation. The verdict of posterity has probably been anticipated by Mr. Holmes:

"None can tell how far Canning's indecision, his morbid scrupulousness, his deference to the opinions of his advisers were congenital qualities . . . If a Hastings or a Wellesley had ruled in those days, he would have forced men to realise the dignity of mercy, for he would have made it clear to them that he could afford to be merciful because he was strong."

But it must be allowed that Canning had the qualities of his defects: that neither the false lights of his friends nor the fierce fire of his foes ever drew him out of the paths of justice and mercy; and that—so far as he saw his way—he ever ceased to make for the goal of duty and honour.

H. G. KEENE.

*The Cessation of Prophecy, and other Sermons.*  
By the late Rev. William Henry Simcox.  
(Hodder & Stoughton.)

THIS volume of sermons will be of interest to all who are acquainted with their lamented author's works on the language and style of the New Testament writers. The sermons are selected from the results of a ministry of twenty years in country parishes. The first twenty-three represent the earlier years of the preacher's activity, while the last twelve were delivered during the three months preceding his death. The selection, therefore, except for the last three months, is not large. It has evidently been made with loving care by a discerning and competent critic; but we must say at once that the sermons are not as remarkable as Mr. Simcox's books on the style of the New Testament, and will disappoint readers who take them up in the hope of finding the special merits of those treatises repeated in them. Accurate scholarship and delicate keenness of literary appreciation were Mr. Simcox's exceptional gifts, and they of necessity find no sufficient scope for their exercise in sermons conscientiously preached to a country congregation. This, of course, we must regret. We would like to see how the careful and acute critic of the words and style of the evangelists and apostles would have contrived from the pulpit to convey to a cultured congregation some sense of his own power and delicacy of appreciation; and still more would we have been thankful for some illustration of the usefulness to

the preacher or prophet of this delicate sensitiveness to style and language. The books we have mentioned make us eager for something from their author dealing as completely and profoundly with the mind of St. Paul or St. Luke as those books deal with their meaning.

It is not, however, our intention to depreciate what is given us merely because it is not something else. In themselves these sermons are excellent. Their first interest is undoubtedly their revelation of the saintly, simple, humble earnestness of the preacher; but they are in the truest and best sense scholarly, because they address themselves with nice precision to the country congregation the preacher had before him. Country clergymen who are troubled because they cannot by learning, by eloquent language, or by profound thought, arrest the attention of their hearers, will learn a valuable lesson from Mr. Simcox. It is impossible to read his sermons without feeling that he is in touch with his congregation; that he knows and reverences the minds he is addressing, and can therefore, without any foolish condescension to their level, guide their thoughts and help their aspirations. It is difficult for a preacher of to-day to forget himself when he preaches, and to put entirely away from him the wish to preach so that he may be held a fine preacher. But the sermons which produce most effect upon the ordinary citizen are those which he listens to without being distracted by any vivid sense of the preacher's learning or ability or eloquence; and yet the preacher must not insult his hearers by talking down to them instead of talking with them. As soon as he succeeds in talking with them, he will discover that he gets as much as he gives; and that the simplest and most illiterate congregation can instruct him in the spiritual life as soon as he begins to instruct them. The Lent Lectures in this volume, especially sermons 28, 29, 30, 31, and 32, on the sins, respectively, of Peter, of Judas, of Caiaphas, of Pilate, and of the multitude, strike us as models of simple and earnest exhortation, directed to a congregation learned only in the trials and difficulties of everyday life, and living for the most part by the labour of their hands. They are so true and real, from their close grasp of actual experience, that no learning or culture will place us above them; just as no sincere Christian, be he ever so ignorant, will find himself beneath them. One can almost see the congregation listening as one reads them.

Sermons directed to the minds of hearers whom the preacher intimately knows are always original; but original sermons, if they are sincere, always contain a certain number of ideas and suggestions which must be ultimately rejected, and more which the reader would like to discuss further with the preacher. Mr. Simcox preserves admirably in his style the golden mean between irritating dogmatism and equally irritating hesitation. He does not suppose that in addressing children or illiterate people he must emphatically assume infallibility—he is probably aware that children and illiterate people perceive in the preacher under this delusion merely the schoolmaster at his

worst; but without unpleasant assertion of himself, Mr. Simcox enforces his own views clearly and even positively. He succeeds in producing the feeling always pleasant to an audience, that he understands and means what he says; but more he does not ask us to concede. We are therefore unwilling to pick out passages which suggest criticism, and shall content ourselves with only a few comments. It is a pity that the Sermon on the Cessation of Prophecy should stand first and give a name to the volume. This sermon, treating of the time between Malachi and John the Baptist, insists that there were then no prophets in Israel, and that the nation had to learn the will of God, "not from a living voice speaking among them, but from the books already written." But this, we are told, was not the result of any special sin or weakness of the nation. It was rather a useful discipline which was to teach reverence for the written word. Now, apart from the fact that there was in reality no such failure of prophecy as is usually assumed, it is clearly contrary to the whole teaching of Jewish history to suppose that the prophet was sent arbitrarily, and that his failure to appear was anything but a disaster and a punishment: a famine of the words of the Lord was the last and most awful result of national backsliding. We are equally unable to receive the saying that, since the death of the apostle John, "the world has gone on more than one thousand eight hundred years, but no new revelation has come to it." This makes the coming of Christ a calamity to all who have lived since St. John! This is the only sermon in which we find the central idea indefensible and ethically dispiriting, and in its present position it conveys a very false impression of the spirit of the volume. A second instance in which we think deference to conventional ideas has weakened the preacher's force is found in the treatment of Jacob's character in Sermon 4. Can we agree that Jacob, in any high sense, "lived a holy life," and was conspicuous for "a holy discontent," or a "lofty dissatisfaction with self"? The most impressive sermon on Jacob which the present reviewer ever listened to began with the words, "Jacob was a bad man"; they were perhaps too positive, but they declared very refreshingly that the preacher was not going to be fettered by the usual conventionalisms of the pulpit.

We have done with our strictures. It remains only to note in Sermon 3, on the Well of Bethlehem; in Sermon 9, on the Ascension in connexion with Elijah's translation; in Sermon 12, on the Wine of the Miracle at Cana, remarkable and beautiful instances of teaching by means of allegory and type and symbol. There are others in the volume. Sermons 20 and 21 we find specially eloquent. The concluding series we have already spoken of. The discerning reader will hardly need the editor's hint, in the excellent prefatory note, that the sermons are by a man who had his thorn in the flesh to bear, and to whom in consequence the veil between this world and the next was thin.

RONALD BAYNE.

## NEW NOVELS.

*The Ides of March.* By G. M. Robins. In 3 vols. (Hurst & Blackett.)

*Drawn Blank.* By Mrs. Robert Jocelyn. In 3 vols. (White.)

*The Romance of a French Parsonage.* By the author of "Dr. Jacob," &c. In 2 vols. (Chapman & Hall.)

*A New Saint's Tragedy.* By Thomas A. Pinkerton. In 2 vols. (Sonnenschein.)

*Culture: a Modern Method.* By Elliott E. Furney, M.D. (Kegan Paul & Co.)

*The Secret of Madame Montuc.* By the author of "Mademoiselle Mori." (Methuen.)

*A Singer's Wife.* By Fanny N. D. Murfree. (Cassells.)

*Bobby: a Christmas Eve Story.* By Vesper. (Sampson Low.)

MISS ROBINS has achieved a real success in *The Ides of March*. All this writer's previous stories have been readable, but this is the best of all. The two principal personages, Major Evelyn Westmorland and Hope Merrion, are drawn with unusual skill and vigour. It is no easy task to bring to a happy conclusion the experiences of a hero and heroine, when one of them has commenced with a deep-rooted though mistaken antipathy to the other. The truth is that Hope Merrion was a girl in a thousand. She had been engaged to a Captain Disney, but on learning that he had behaved dishonourably to one of her own sex she gave him his quietus. Reports were spread of her heartlessness, &c., but Westmorland, who at first took the side of his friend Disney, discovered the truth at last. He had always desperately loved Hope, though to escape what he thought were her evil blandishments, he engaged himself to a friend of hers, Leo Forde. Westmorland was the son of a younger son, and there was a terrible legend in the family—which was very ancient and very wealthy—to the effect that the Westmorlands would die out if a bride were not brought home before the Ides of March. How the curse was removed the reader will discover for himself. There are no fewer than three young couples at cross purposes in the novel, but eventually matters are satisfactorily adjusted. There is not one weakly-drawn character throughout the whole story, while some of them—notably old Westmorland and his son—are powerfully delineated. Society in a sleepy cathedral city is happily hit off, and there are many wise as well as witty things in the course of the three volumes.

Mrs. Jocelyn's *Drawn Blank* is the story of two girls who have been changed at birth. One is of aristocratic and the other of plebeian origin, and it is the mother of the latter who has foisted her own child upon Lord Leftbury. The Hon. Mary Dunstable is a loud and horsey character, who is never happy unless she is doing something *outré* to make others feel uncomfortable. She is a finely developed girl physically, though inclined to coarseness, and there is a surface fascination about her which for a time captivates a county man of

high feeling and principle, Sir John Blunt. Although only thirty-three years of age, he was already a public character and an authority in the House of Commons. He soon tires of Miss Dunstable's flippant conduct, and their engagement is broken off. Ultimately the lady elopes with the son of a rich parvenu and neighbour, who has been voted impossible by her family. This deluded youth, Tom Atherton, imagines that he has captured a lady of title and a great heiress, but he is soon undeceived on both points. The real daughter of Lord Leftbury is Jennie Grant, a refined and attractive girl, who is the supposed offspring of a gamekeeper. His lordship has long been puzzled by the strange resemblance between Jennie and his own dead wife; and when the imposition with regard to the children is made known to him, all that was formerly inexplicable becomes clear as noonday. The plot is worked out with some ability; but when the author changed her heroines at the last she ought to have been consistent and have changed both their Christian and surnames, and not have spoken of Jennie Dunstable and Mary Atherton. Who would not be a medical practitioner if he could do as Doctor Sleek did, viz., "run up a bill of twenty pounds or so for plastering up a cut on the kitchenmaid's finger"?

For her central figure, the author of *The Romance of a French Parsonage* has chosen a renowned ecclesiastic of the Romish Church, one of the most eloquent preachers of his time, and a man in whom the whole Catholic world saw the bishop designate and even the cardinal of the future. This clever and handsome priest had silently buried the one love of his life when his idolised Bertrande took the veil and secluded herself from the world. Then he became racked in his mind concerning the dogmas of the Romish Church. With a terrible wrench, he succeeded in carrying through a double sacrifice, by the surrender of his position and the abandonment of all the brilliant hopes he had once cherished. The story opens with the reception of the ex-priest into the Reformed Protestant Church, of which he becomes a humble pastor. Assigned to a quiet country parish by the sea, he there leads for a time a peaceful life, undisturbed by mental conflicts or by the allurements of the great world of Paris. But upon him there comes, as if from the dead, the lost Bertrande, who has fled from her convent. They marry, and for one brief year enjoy a happiness too great for earth. Then the young wife fades and dies, and the survivor once more faces the world and duty alone. This is a fine and powerful study. "Charenté Infernale" is rather a cruel misprint.

The "new Saint," whose life culminates in tragedy in Mr. Pinkerton's story, is Miss Agatha Penolver, a scion of an old and honourable house, which has gone to ruin under its latest head, Sir Olver Penolver. Agatha devotes her life to deeds of beneficence, while she is actuated by a lofty sense of personal honour in all the relations of life. Among other good acts—in the eyes of the Penolvers at least—she is ex-

pected to save the family name and credit by bringing into it her large fortune, and marrying the worthless son of Sir Olver. Aware of his true character, this she absolutely refuses to do. A bitter struggle then arises with a money-lender named Lenardo, who has advanced immense sums to the Penolvers on the strength of this marriage. With the aid of young Swordgrass, the hero, who has long been a devoted worshipper of Agatha's, the latter is enabled to defeat all Lenardo's machinations. But a yet more bitter trouble assails her. This is the dishonourable elopement of her sister Muriel, and it actually, and not figuratively, breaks the new Saint's heart. Her death is very pathetically described. But Mr. Pinkerton's story is far from being all sadness: on the contrary, a considerable portion of it reveals humour of an original kind. The portrait of Jerry Galindo is one that Dickens himself would not have disdained to acknowledge. As a literary artist the author, perhaps, lacks finish, but this *New Saint's Tragedy* is unquestionably most entertaining.

Darwin and Huxley are babes in evolutionary science compared with Dr. Hargadine, a leading character in *Culture: a Modern Method*. He is not only able to cure all vice by manipulating the life germs, but even to create life itself by protoplasmic combination.

"It seems to me possible," he remarks, "that many of the low forms of life that are now looked upon with disrespect may be competent, under other conditions, to develop into beings even superior to ourselves. The inhabitants of any other world, finding one of our own cells, and observing its futile efforts at development under conditions strange to our development, would certainly throw us away with no thought of our possible greatness; and so it may be with some of these wandering germs whose nourishment we know not how to provide."

Dr. Hargadine, among other wonderful things, makes a new and better man of a wicked old deacon, by ingrafting into a nerve in his arm a section of the corresponding nerve from the arm of a righteous man. The author of this book is evidently a scientific humourist, and a very clever one to boot. According to his theories of cultivated intelligence, a new-born infant may yet call for a newspaper before its first breakfast, though he diffidently admits that he has not yet got quite so far as that.

*The Secret of Madame de Montuc* deals with a *mésalliance* in a family of the old French nobility. The Marquise de Montuc could drink to the dregs the cup of bitterness, sorrow, or deprivation; but she could not bear the honour (falsely so-called) of the family to be tarnished. She condemned her beautiful granddaughter to be immured in a convent, to hide the knowledge that her father had been one of the people. Fortunately, circumstances gave the child a happy lover instead. The story is well written, and with a good knowledge of French character, and the Marquise's "secret" is closely kept to the last.

Felicia Hamilton, the heroine in *A Singer's Wife*, is a young lady of strong character, as well as considerable beauty of person



and originality of mind. She is the daughter of an American judge. She falls in love with a handsome stranger, accidentally met, but sustains a terrible revulsion of feeling when she learns that he is a public singer. However, she defies the threats of her father, and the entreaties of all her friends, and marries him. Happiness gradually gives way to a misery which daily grows more and more appalling, when she discovers that her husband places his art first, while she is cast off by all her former acquaintances. The story ends with the tragic death of the husband, which seems to be the only way out of the moral *impasse*. Miss Murfree writes an effective style.

The little Christmas story entitled *Bobby* is very touching and beautiful. Bobby Shafto is a young lieutenant, who is called away to fight by the side of Nelson two days only after he has won the heart of lovely Mistress Loveday Vardyn. He promises to return on Christmas Eve, but is killed in the wars. The girl sees her lover in a vision, and dies of a broken heart on Christmas Eve, and the twain are reunited in another world.

G. BARNETT SMITH.

### THREE VISITORS TO RUSSIA.

*Through Russia on a Mustang.* By Thomas Stevens. (Cassells.) The author of this book has carried out his intention. He gives us an unbiased picture of Russia and the Russians, as seen by him from the saddle during a ride of more than one thousand miles through the heart of the country. Starting from Moscow in the summer of 1890, he rode through the provinces of Tula, Orel, Kursk, Karkov, Ekaterinoslav, to Sevastopol in the Crimea. He then went up the Don and the Volga to Nijni Novgorod. No one can justly charge Mr. Stevens with a superficial knowledge of his subject, nor with approaching it with a prejudiced mind. He came, as he tells us, intent on discovering the better rather than the objectionable features of the government. When he first reached St. Petersburg, he wrote home of the agreeable impression made upon him by seeing the Czar drive freely about the streets with scarcely any escort. These favourable views gradually changed under the influence of larger knowledge. He found that the Chief of the Police summarily expelled from the capital no less than fifteen thousand persons every year, or an average of over forty a day. But by far the most valuable portion of Mr. Stevens's book is devoted to the condition of the peasantry. Here we have the result of his personal investigations, and no mere hearsay evidence. The boasted improvement in the condition of the emancipated serfs he regards as theoretic rather than practical. The chief reason for the distress prevalent throughout the country is drink.

"*Vodka* was the only trouble. A *monjik* who kept away from the *vodka* shop and tended to his land and his work was infinitely better off than when he was a serf. For the man who cared for nothing but drink and neglected his family, serfage and the master's stick were better than freedom" (p. 85).

This was the language of an ideal peasant in an ideal *mir*, which was free from all drink-shops. Unfortunately this power to exclude these shops from the village has since been taken away by the Imperial Government. The army and navy must be kept up, and *vodka* is said to pay the expenses of both. The universal adoption of temperance would probably involve

national bankruptcy. Mr. Stevens found the same dread of government officials in Russia as he had found in Turkey, Persia, and China. In one small village the people were so convinced that he and his Russian interpreter were secret government assessors, that a delegation of elders waited on them and offered to pay them to undervalue their possessions. When he was not received as a spy, he was treated as the Evil One, Antichrist, or the "Cattle Plague." There positively seem to be no limits to the superstition and suspicion of a Russia peasant. But can we wonder at this, when we remember the two hard taskmasters—the priest and the tax-gatherer—into whose clutches he has fallen? One great merit of Mr. Stevens's book is the complete absence of sensationalism or exaggeration. It is an obviously truthful record of what he saw and heard at first hand. The Nihilists are rarely referred to in his pages. He describes, however, an incident which lets in a flood of light on the methods of Russian rulers. During a compulsory visit to the governor of Ekaterinoslav, Mr. Stevens and his interpreter were left in a room by themselves, on the table of which lay reports that had been brought in that morning by the secret agents of the Third Section of the Imperial Police. One of these reports ran thus:—

"July 16 (our date 28), 1890.

"I was invited by the priest Ivanovski to be present at his house in the assumed character of a relation of the priest's wife from Novomoskovski, when the *monjik* Nicolai Nicolaivitch would come to talk about religion. The *monjik's* wife came with him and took part in the discussion. During the talk this woman spoke disrespectfully of the Czar.

"A. K."

Another of these documents reads:—

"I was one of a party in the *traktir* of Petro Paulovitch, drinking tea. The party consisted of myself [here came several names which we couldn't remember]; the conversation was about the badness of the harvest in the province. Alexander Petrovitch expressed the belief that the Czar would not allow any grain to be exported; whereupon Ivan Ivanovitch spoke badly of the Czar" (p. 213).

Mr. Stevens thus discovered that a parish priest might not only be drunken and dissolute, but might also play his part in the drama of plotting and suspicion that is enacted before the throne of the Czar. With good reason does Mr. Stevens describe Russia as a "lawless" land.

"A man with neither money to bribe, nor influence in high places to protect, is at the mercy of any petty police officer or secret government spy, who, out of sheer personal spite, may get him shipped off to the mines of Siberia and ruined for life, though he be the most innocent and harmless person in all Russia" (p. 195).

The book before us does not deal exclusively with social and economical questions. One chapter is devoted to describing a visit the author paid to Count Leo Tolstoi, the novelist. As is well known, the Count is a landed proprietor and a socialist. He submits to this inconsistency for the sake of his family, who are only partially in sympathy with his views. The keynote of his creed is "no violence." He will not prosecute the peasant who robs him of his timber or his horse. He is a vegetarian and teetotaler. He holds that every man should do enough work each day to pay for his food and clothes. His condemnation of the Russian government is decisive: "It is a monument of superstition and injustice." Mr. Stevens spent one night in a sectarian village. Even the Russians bear tribute to the superior morality of their Dissenters. In the province of Ekaterinoslav there is a maxim applied to a careful housewife: "She is good like a Molokani wife." It was only in the towns of Southern Russia that Jews began to be prominent. In

a *traktir* kept by a Jew the portrait of Sir Moses Montefiore takes the place of the *ikon*.

"However it may be with the Jews of Russia as a body, the writer is bound to do them the justice of recording the fact that such few specimens as I came in contact with, chiefly keepers of village *traktirs*, were a decided improvement as regards cleanliness and willingness to put themselves to trouble on the orthodox *traktir*-keepers."

This book, which is written in terse and unpretentious English, can be recommended.

*Across Russia.* By C. A. Stoddard. (Chapman & Hall.) When Mr. Stevens reached Sevastopol, he tells us, in his *Through Russia on a Mustang*, that he was "no longer in Russia, but only on that surface of it which tourists glide smoothly over by means of rail and steamer: the Russia known to the visitors who get their impressions of it by a trip to St. Petersburg and Moscow." This is a very apt description of the Russia described by Mr. Stoddard. Mr. Stevens's work has distinct merit, because it increases our stock of knowledge; but this cannot, by any stretch of good nature, be said of the book now under review. Mr. Stoddard travelled from Paris to Stockholm, from Stockholm, via St. Petersburg, to Moscow, and from Moscow, via Cracow, to Buda Pest. He records what he saw in a painstaking fashion, but without affording his readers either information or amusement. In his chapter, for instance, on Russian art and science he makes no reference to botany and mineralogy, the two sciences in which Russian scientists pre-eminently excel. If the letter-press cannot be recommended, the illustrations are well chosen and interesting.

*A Summer in Kieff.* By Isabel Morris. (Ward & Downey.) It would not be fair to criticise this book with any severity. It is obviously published (though this is not stated) at the request of friends. Miss Morris is not deficient in ability, but her ability has not found a satisfactory field in this account of what was doubtless to her a pleasant visit. "The Man from Taganrog" in the last chapter is distinctly funny. Miss Morris has a genuine sense of humour, and should aim at amusing rather than instructing her readers; in attempting both she fails.

### NOTES AND NEWS.

WE are glad to hear that Mr. Frederick Chapman, of the firm of Chapman & Hall, who has been seriously ill for the last six or seven weeks, is now thought to be steadily progressing towards complete recovery.

THE next volume in the series of "Twelve English Statesmen," immediately following Lord Rosebery's *Pitt*, will be *Chatham*, by the editor of the series, Mr. John Morley, who has already given us *Walpole*. After this will come Prof. Beesley's *Queen Elizabeth*.

THE author of "The Recreations of a Country Parson," who is also known to many as A. K. H. B., has written his reminiscences of St. Andrews during the past twenty-five years. The first volume, covering the period from 1865 to 1878, will be published by Messrs. Longmans immediately; and the second is in preparation.

MESSRS. METHUEN & Co. will publish very shortly an edition of Swift's *Journal to Stella*, with introduction and notes by Mr. Charles Whibley. It will form two volumes octavo.

MESSRS. DUPRAT & Co., of New York, announce a work of interest to bibliophiles, entitled *Four Private Libraries of New York*, by M. Henri Pène du Bois, illustrated with reproductions of old and modern bindings, book-plates, &c. It is printed at the De Vinne Press,

in a limited edition, copies of which may be ordered in this country through Mr. Quaritch.

MR. JOSEPH HATTON is now passing through the press a volume under the title of *Cigarette Papers*, which will shortly be published by Messrs. Hutchinson & Co. These papers will cover a wide range, and give Mr. Hatton's reminiscences of Dickens, Charles Reade, Wilkie Collins, G. A. Sala, Toole, Irving, "Ouida," the editors of *Punch*, and Sir Augustus Harris. Other papers will deal with Carlyle and Spurgeon on tobacco; novels present and future, authors, publishers, and the press, &c.

NEXT week will be published—uniform with the Library Edition of the author's other works—Thomas Carlyle's *Lectures on the History of European Culture and Literature*, from the Earliest Times to the Nineteenth Century, now printed for the first time from the Anstey MS. in the Library of the Bombay Branch of the Royal Asiatic Society, with an introduction and notes by Mr. R. P. Karkaria.

MESSRS. TRISCHLER & Co. will publish in about a fortnight a new novel by Mr. Thomas Terrell, one of the joint authors of "Lady Delmar." It is entitled *The City of the Just*, and will have twenty full-page illustrations by Mr. Everard Hopkins.

*Woman's Influence in the East, as shown in the Lives of Queens and Princesses of India*, by Mr. John Pool, is announced for immediate publication by Mr. Elliot Stock. The work will have an introduction by Sir Lepel Griffin.

AN English translation of Prof. H. H. Wendt's *Der Inhalt der Lehre Jesu* ("The Teaching of Jesus") will shortly be published by Messrs. T. & T. Clark, Edinburgh. The translation will have the benefit of Prof. Wendt's revision.

THE same publishers announce a new edition of Andrew's *Life of Our Lord*, brought fully abreast of the latest scholarly results.

THE New York *Critic* states, on authority, that the publishers have paid on account of copyright on General Grant's *Memoirs* a total of 114,855 dollars (£82,971), which is probably the largest amount ever realised by an author or his family from the sale of a single book.

AT the next meeting of the Statistical Society, on Tuesday, January 19, a paper will be read by Mr. L. L. Price and Dr. J. C. Steele, entitled "The Recent Agricultural Depression, as exhibited in the Rental of an Oxford College, and in the Financial Position of a London Hospital."

THE session of the Indian section of the Society of Arts will commence on Thursday next, January 21, when a recent traveller in Central Asia, Mr. Herbert Jones, will read a paper entitled "From Tien-Shan to the Pamirs." This will be illustrated by a number of lantern views, copied from photographs taken by Mr. Jones on the Russo-Chinese frontier. On February 11 Lord Lamington will describe some of the more interesting features of his journey in Indo-China; and, on March 3, a paper on "Indian Sanitation and the International Congress of Hygiene" is to be read by Surgeon-General Sir William Moore. The other subjects to be dealt with during the session are—"The Opium Question," by Mr. G. H. M. Batten, formerly of the Bengal Civil Service; "The Agricultural Needs of India," by Dr. J. Augustus Voelcker, of the Royal Agricultural Society of England; "Reorganisation of Agricultural Credit in India," by Sir William Wedderburn, late of the Governor's Council, Bombay; and "The Indian Census of 1891," by Mr. Jervoise Athelstane Baines, chief Census Commissioner for India.

THE *Revue Bleue* for last week contains an article by Prof. James Darmesteter entitled "Les Religions de l'Avenir," which will be the preface to a forthcoming book on the Prophets of Israel. The idea of this book is stated to be that the main doctrines preached in the prophetic books of the Old Testament form an essential element in the religion of the future. In other words, M. Darmesteter attempts to vivify Christianity, and to reconcile it with science, by means of an appeal to the Hebrew ideals of righteousness and justice. Here is a characteristic passage:—

"En remontant vers eux [les prophètes], l'humanité ne recule pas de vingt-six siècles en arrière: c'étaient eux qui étaient de vingt-six siècles en avant. Elle était trop jeune pour les lire et ils pouvaient l'attendre sans crainte, sûrs de l'éternité de leur parole, et que l'humanité, dans sa marche vers l'avenir, serait bien forcée de repasser par la montagne et de remonter de Golgotha en Sion."

#### FORTHCOMING MAGAZINES.

MESSRS. CHATTO & WINDUS will publish in February the first number of the *Idler*, a new sixpenny illustrated magazine of light literature, edited by Messrs. Jerome K. Jerome and Robert Barr ("Luke Sharp"). The first number will consist of 118 pages, with over 90 illustrations, and will contain contributions by Messrs. Andrew Lang, James Payn, Mark Twain, Bret Harte, Jerome K. Jerome, &c., together with a hitherto unpublished poem by the late Philip Bourke Marston.

YET another new monthly to appear in February is *Longmans' School Magazine*, edited by Mr. David Salmon, price one penny. It is described as an illustrated periodical, intended for the use of boys and girls—in school as a reading book, and out of school for recreation reading—in the upper classes of primary schools.

THE forthcoming number of the *Economic Review* (the first of the second volume) will contain the following articles of interest:—"Poor Relief in Italy," by Prof. Francesco S. Nitti; "A Plea for Pure Theory," by Prof. W. Cunningham; "Women Compositors," by Mr. Sidney Webb and Amy Linnett; "A Social Policy for Churchmen," by the Rev. Dr. T. C. Fry; "Mazzini's Political Philosophy," by the Rev. A. Chandler; "The Malthusian Anti-Socialist Argument," by Mr. Edwin Cannan; "The Use and Abuse of Endowed Charities," by the Rev. L. R. Phelps.

MR. FREDERICK DOLMAN has been appointed the editorial representative in London of the *Ladies' Home Journal*, of Philadelphia, in which a series of articles by Mrs. Gladstone is shortly to appear.

#### UNIVERSITY JOTTINGS.

PROF. LEWIS CAMPBELL—who has held the chair of Greek at St. Andrews since 1866, and who is widely known as the editor of *Sophocles* and *Plato*—has announced his intention of resigning after the end of the present session.

TERM begins at Cambridge this week, but at Oxford not till a week later.

MR. SAMUEL J. M'MULLON has been appointed to the chair of English literature in Queen's College, Belfast, vacant by the death of Prof. C. D. Yonge.

THE following is the Latin speech delivered by the Public Orator (Dr. Sandys) at the inauguration of the Duke of Devonshire as Chancellor of the University of Cambridge, at Devonshire House, on January 12:

"Dignissime domine, domine Cancellarie: Quod munus a nobis libenter oblatum tam benigne suscipere dignatus es, tibi, vir illustrissime,

senatus totius nomine gratias et agimus et habemus maximas. Etiam ipso in dolore et desiderio nostro laetamur tamen sedem nostram curalem, Cancellarii optimi obitu nuper vacuum relictam, a filio eiusdem insigni occupatum iri, recordati olim inter Romanos, cum Quintus Fabius Maximus plenus annis, plenus honoribus decessit, viri tanti in locum filium eius fuisse inauguratum. Si vitae tuae cursum hodie paulisper contemplari licet, patre ab ipso liberaliter educatus, laurea Academica solito maturius usus, solito maturius scholarum ex umbra rerum civilium in lucem egressus, negotiorum publicorum provincias copleus non sine laude administrasti; in senatu Britannico vir primarius exististi; summa denique animi integritate et constantia patriae universae salutis et imperii totius commodis praeclare consulisti. Quod autem ad Academiam nostram attinet, sine dubio patris tui merita insignia aemulatus disciplinam nostram veterem, iura et privilegia nostra omnia ex antiquo stabilita, tuam in tutelam tradita, si quando opus fuerit, fortiter defendes. Tu civitati nostrae cavendo dum invigilas, satis superque erimus tui. Tuo (ut speramus) sub patrocinio inter iuventutem Academicam certaminibus quotannis propositis studiorum amor, sicut antea, accendetur. Quod si quis Musas colere negligit, agris potius colendis operam daturus, nonnullis fortasse non ingratus erit, 'si facis ut patriae sit idoneus, utilis agris.' Tu certe, si quid vitae antea ex ordine hodie licet augurari, patriae totius utilitati et artium revera liberalium studiis ne in posterum quidem unquam deeris. Nos interim hodierni diei sollempnia animo grato recordati, non immerito gloriabimur, uno in saeculo gentem eandem illustrissimam bis patronum nobis egregium dedisse, et patris imperio prospero viri tanti in herede insigni feliciter continuato, auspiciis optimis sellam nostram curulem denuo honestavisse. Dixi."

DURING the coming session, three courses of lectures will be given in connexion with the chair of archaeology at University College, London. Prof. R. S. Poole will himself deliver six lectures on "Greek Archaeology," beginning on Thursday next; and Mr. W. St. Chad Boscawen will deliver six lectures on "Assyrian Archaeology," beginning on Monday next. These lectures will be followed by illustrative visits to the galleries of the British Museum; and the first of each course is open to the public. Later on, in March, Mr. Cecil Harcourt Smith will begin a course of six lectures, at the British Museum, on "Greek Vases and Painting."

DURING the coming term, at the Ladies' department of King's College, Kensington-square, Prof. Buchheim will devote his course of lectures on German literature to an estimate of the modern novel, and a survey of lyrical poetry from the Minnesänger down to Heine.

DR. S. R. GARDINER will commence a course of ten lectures on "Europe in the Middle Ages to the Times of Dante," at Chelsea Town Hall, on Friday next, January 22, at 3 p.m.

A COURSE of University Extension lectures will be given at the British Museum on Tuesday evenings at 8.30 p.m., beginning next week. The first six lectures will be by Miss Eugenie Sellars, on "The Parthenon Marbles," to be followed by five lectures by Miss Millington-Lathbury on "The Daily Life and Thought of the Greeks," as illustrated by the monuments in the Museum. This is, we believe, the first time that it has been proposed to hold a regular course of evening lectures at the British Museum, and the experiment has been warmly welcomed by the authorities.

THE Rev. Dr. Robert Sinker, librarian of Trinity College, Cambridge, has reprinted in a handsome quarto (London: George Bell & Co.) an account of the library under his charge, which he originally wrote, some ten years ago, for *Notes and Queries*. The first chapter, dealing with the history of the library, has been revised in the light of Willis and Clark's recent work on the architectural history of the University. Then follow chapters on the



MSS. in the library, the incunabula, and the early English printed books—especially those in the Capell collection, which have been of so much use to the Cambridge editors of Shakspeare. And, finally, we have a record of the circumstances under which Thorwaldsen's statue of Byron came to Trinity. Besides other illustrations of varying degrees of merit, there are facsimiles of three autograph MSS.—a page of Milton's *Lycidas*, a letter of Sir Isaac Newton, and a page of Thackeray's *Esmond*—altogether, a very agreeable account of an historic place of pilgrimage for men of letters.

## IN MEMORIAM.

SIR GEORGE AIRY, K.C.B. (FORMERLY  
ASTRONOMER-ROYAL).

Died January 2, 1892, in his 91st year.

For full three generations had he known  
Sunlight and starlight, then at last there came  
An angel with a chariot of flame,  
And he went forth thro' stellar spaces sown  
Thick with the seeds of suns, beyond the cone  
Of planetary systems none might name,  
Till new light dazed him, and he heard acclaim  
Of praise around the great Creator's throne.  
He stood and bowed his head before the light  
Those only see whose hearts are pure and blest  
With child-like love and reverence, then he cried:  
"Though never here can come the purple night  
With wondrous gleam of worlds, here let me  
rest.

Thee, Lord, I sought, my soul is satisfied."

H. D. RAWNSLEY.

## OBITUARY.

PROF. PAUL DE LAGARDE.

THE death of Prof. de Lagarde must not pass altogether unnoticed in the ACADEMY, though we confess ourselves incapable of doing justice to his prodigious learning: that would require a scholar of as multiform attainments as himself.

Paul Anthony de Lagarde—for such was his full name—was born at Berlin, on November 2, 1827, so that he had completed the sixty-fifth year of his age. All his early life was spent at Berlin. There he graduated in philosophy in 1849, and there he taught, in various schools, from 1855 to 1866. In 1869 he was appointed to the chair of oriental languages in the University of Göttingen, with which his name will always remain associated. The titles of the two first works he published (both in 1854) are characteristic of the subjects to which he specially devoted himself; these are *Didascalia Apostolorum Syriace* and *Zur Uryeschichte der Armenier*. From that time forward, not a year (often not half-a-year) passed without the appearance of some carefully edited text, or some elaborate disquisition, throwing light upon the history and literature of Christianity, usually from oriental sources. In his devotion to textual accuracy, he realised the ideal of Browning's mediæval Grammarian. Hebrew, Syriac, and Chaldaean, Coptic, Armenian, Arabic, and Persian were alike familiar to him; he even collected at one time materials for a Bactrian Lexicon. And it was his pleasure to publish his works in a form that was acceptable to the eye, though it could hardly have been remunerative. Such was one of his latest publications—an edition of all Giordano Bruno's Italian writings, based upon an examination of the originals (2 vols. 1889), which was suggested to him by the ignorance displayed in Rome at the time of the Bruno celebration.

Prof. de Lagarde possessed the defects of his qualities. In controversy, he tended to be irascible and contemptuous of opponents. But much may be forgiven to one who was so

unwearied in his devotion to learning, and who has left for others such a wealth of printed results. His mental attitude, as a Conservative Protestant, may be summarised in words that he used to apply to himself: "I accept nothing but what is proved, and everything that has been proved."

## MAGAZINES AND REVIEWS.

IN the *Boletín* of the Real Academia de la Historia of December, Father Fita prints the Carta-puebla of Monterreal in Galicia, founded in 1497 as a place of refuge for the inhabitants of Bayona, too much exposed to attacks from the Portuguese and from the sea. The same writer gives the Will of D. Martin de Loyola, elder brother of the founder of the Jesuits; and also some valuable Roman inscriptions. J. de Espada selects some unpublished letters of Arias Montano from Antwerp. They tell of his Polyglott Bible, and his *Humanae Salutis Monumenta*, of the beauty of the types of Plantinus, of the book trade, of the excellence of Mercator's maps, globes, and instruments, of the trouble of the censors in expurgating the works of Erasmus, and of Carolus Molinæus. He writes of having been forced by stress of weather to land at Youghal in Ireland, of journeying thence to Dublin, and proceeding by Chester to Dover and Calais, and hopes to give a narrative of these travels and dangers. Two English works are very favourably noticed: *The Conquest of the River Plate*, by the Hakluyt Society; and Mr. Froude's articles on the Armada in *Longman's Magazine*. There are excellent engravings of the prehistoric remains of Jumilla, and a description of Kettiberian coins by C. Puyol y Camps, whose lamented death on December 28 is announced.

## CORRESPONDENCE.

## THE INDIAN ORIGIN OF POPULAR TALES.

St. Andrews, N.B.: Dec. 30, 1891.

M. Emmanuel Cosquin, the distinguished author of *Contes Populaires de Lorraine*, has sent me a reply to my criticisms on his theory of the Origin and Diffusion of Popular Tales. Perhaps I may be allowed to answer M. Cosquin's interesting remarks.

His theory is a modification of Benfey's: there was a great central manufactory of tales; that manufactory was India, thence they have spread all over the world. For myself, I can scarcely be said to possess any theory at all. I agree with M. Cosquin that many tales came from Asia into Europe through various channels during the Middle Ages. But I doubt if the tales of extremely remote peoples can thus be explained. I have frequently admitted that I see no necessary limit to the transmission of a *conte* when once it is started on its way. The paths of war and commerce have ever been open to the *conte*; slaves may carry it, so may captured wives, the institution of exogamy must spread stories abroad. But my chief object has been to show that the *ideas* in *contes* are of extreme antiquity, that they are full of traces of the earliest known institutions, and of most ancient superstitions, and above all, that the *ideas* are not peculiar to India, but universal. These *ideas*, customs, and institutions are much older than India as historically known; they still have their strongest vitality among races much more backward than the India of the Vedas. The *ideas* need not have come from India, and I see no evidence that they did. Well, given these *ideas*, the elements of the *contes*—such *ideas* as *tabus* on speech between husband and wife, *tabus* on uttering personal names, the magic of shape-shifting, and so forth—how did they get

moulded into the plots of stories? M. Cosquin would answer that the moulding was done in India; I still see no reason for this opinion. Why in India, and in India alone? Is it probable that Chaldaea and Babylon had none of the tales—they had the Grateful Corpse—that Egypt had none of them, before these countries came into contact with India? We find proverbs, fables, myths, everywhere closely resembling each other—did all these also come from India? I am equally unable to set limits to the possibility of coincidence, and to the possibility of transmission, because some fables and stories were demonstrably received from India by Europe, in the Middle Ages, it does not follow that all analogous stories, everywhere, came from India. Here I agree with Charles Nodier's remarks on Perrault, in his catalogue of his own library. M. Cosquin's example of a coincidence in a Bengali and a modern Greek story—a man tears out his eyes, which become two talking birds—appears to myself probably an instance of transmission; but I have never found this incident in the fiction of a remote people, say, the Australian blacks, or the tribes of New Guinea, which even Asiatic invention could not easily reach. Naturally I have tried to give examples of stories, like those of India and Europe, found among remote and inaccessible peoples. The Zulus are an instance. I am quite prepared to admit that, through the Arabs and central African tribes, stories might reach the Zulus. M. Cosquin's example of sesame scattered by a Zulu girl in a *conte* which has a feature like "Open, sesame," is most interesting (p. 9). He quotes Callaway (1867) p. 142. Unluckily I have here no books, I am not acquainted with the Zulu tongue, and I do not know whether sesame is cultivated by the Zulus. If it is not, M. Cosquin has made out his case. However, I am not inclined to deny that *contes* from Asia may have reached the Zulus. As to the Red Indians, M. Cosquin finds a Church in one of Mr. Leland's *Algonquin Tales*. I have never used Mr. Leland's book for purposes of comparison. The stories are manifestly full of modern influences. For Red Indian tales we must go to other and more ancient sources. Again, I gave examples from Samoa, and from the Huarochiris (neighbours of the Inca Empire), recorded, or at least published, in 1608. M. Cosquin points that the Spaniards had been masters of the country for eighty years, in 1608. Precisely, but does that explain any European *conte* appearing among the Huarochiris as part of their national religious history and mythology? Probably not! M. Cosquin hazards the hypothesis that the *conte* came from Asia to "the immigrants who peopled Peru." But there is, of course, no kind of evidence for such an hypothesis. The Egyptian examples, in M. Maspero's book, give more trouble. They were already written in the reign of Rameses II., in an age when we know nothing about India whatever. It is just as easy to allege that those tales reached India from Egypt, as that they reached Egypt from India. M. Cosquin admits that the Indian reservoir may have received affluents from abroad. Very probably; so why should not the *contes* have spread south from Egypt even down to South Africa? I only object to an exclusive assertion of India's claim to be the cradle of all *contes*. When I find them existing as part of the national or tribal history of Samoa, or of the Huarochiris, I see no reason to suppose without evidence that they must have come from India alone, nor, from historic India. There is really no basis for this opinion; and it is extremely probable that, when Chaldaean literature is better known, examples of the world-wide *contes* will be found there, as in the literature of ancient Egypt.

On the whole, I seem to myself to have demonstrated that many of the ideas in *contes*, far from being Indian, are human, and, as we may say, prehistoric. If this is admitted, one reason for believing in an Indian source is destroyed. I have also shown that *contes* existed in writing, in ancient Egypt, at a period when India is as unknown to us as Australia. I offer no theories of my own as to the original cradle of the *contes*, nor even as to whether they had any one cradle. I am only convinced that they are, in essence, of prehistoric antiquity, that they may be transmitted, and that to a certain extent they may have arisen independently, where, for example, a moral lesson had to be enforced by a mythical example. And I see no reason for supposing that all the tales came from India, and reached, say, Peru, except that some did demonstrably come from India to Europe in the Middle Ages. I find that M. Cosquin lays no stress on the very obvious examples of *Märchen* embodied in Homeric and pre-Homeric Greek myths. Did these come from India? Their presence in Greek myths, as in those of Odysseus, Jason, Oedipus, Minos, is indisputable. M. Cosquin calls these instances *peu nombreux*. Had I space I would gladly furnish him with a long list of them. These ancient instances, where all evidence of contact with India is lost, and where nothing can prove in which direction the stories wandered, seem to me much more important than even the presence of European myths among Samoans, Huarochiris, and Eskimo. However, my own ideas are so floating and unfixed that I shall gladly come into the Indian hypothesis as soon as it is supported by evidence that Egyptian and classic *Märchen* arrived from prehistoric India.

A. LANG.

## NOTES ON HERO[N]DAS.

## I.

Melbourne: Oct. 19, 1891.

At this date the fragments of Herodas and discussion concerning them have only reached Australia in the shape of Mr. Kenyon's text, Dr. Rutherford's "first recension," and a few notes of Mr. W. G. Hendlam in the *Athenaeum* of Sept. 5 and 12. What may have been done subsequently, what may be done between the present time and the date when these notes arrive in England, I cannot know. It may, therefore, be that some of the following suggestions will have been anticipated or proved futile. In the former case their value will have been strengthened; in the latter no one will be more ready to accept an improvement than myself. It is in cases like these that one realises the fact of the existence of 10,000 miles of *mare dissociabile*.

The first piece is the only one which I have had time, since the arrival of the last mail, to treat systematically.

I accept the dots in Mr. Kenyon's publication as faithfully representing so many missing letters. It seems better to satisfy these blanks by appropriate letters than to complicate the matter by assuming both corruption and loss, and so taking liberties with the number of dots.

I. 3 *sqq.* Arrange thus:

ΘΡΕΙΣΑ τὴν θύρην . . . ;  
ΓΥΑΙΣ (outside) ἔσθ' ὡς.  
ΘΡ. τίς σὺ;  
ΓΥ. δειμαίνει  
ἄσπον προσελθεῖν;  
ΘΡ. ἦν ἰσοῦ, πάρεμ' ἄσπον.  
ΓΥ. τίς δ' εἶ σὺ;  
ΓΥ. Γυαίσι, ἡ Φιλαίνοι μῆτηρ.  
ΜΗ. καλεῖ τίς;  
ΓΥ. Ἰστίον Γυαίσι, ἀμύβη Γυαίσι.  
στρέφον τι, δοῦλη.

[Threissa is afraid to open the door till she is sure who is there. The omission, at v. 3, of *κόπτε* (or *ἐκοψε*) may be colloquial, or the speech may be merely interrupted. Mr. Kenyon gives *εσώδε*,

remarking that "the second letter is doubtful." For ἔσθ' ὡς compare the *προσελθεῖν* immediately after.

στρέφον τι = "open the door" (i.e., turn it on its hinges). This gives much support to a reading suggested by me (*Proc. Cam. Phil. Soc.*, xvi-xviii, p. 3) on Eur. *Hel.* 441, where MSS. give *ἐξεστὶ πείσομαι γὰρ ἄλλ' ἄνεις λόγον*, and where we should, I feel, read *ἐξεστὶ πείσομαι γὰρ ἄλλ' ἄνεις μόχλον*. See the context.]

I. 15. Compare the English expression, "Weak as a rat."

I. 16. For *χρηστέω* *παρὰ σκίῃ*, or the *καλὴ σκίῃ* (*κὴν σκίῃ*) *παρὰ σκίῃ* of Stobaeus, read *κὴν σκίῃν παρὰ σκίῃν* = "and I am wasted to a shadow."

I. 17, 18. Restore—

[κἀθις], καὶ μὴ τοῦ χρόνου καταφύδου  
[οἷη τ' ἐστὶ] γὰρ, Γυαίσι, χυλὸν ἀγχεῖν.  
i.e., οἷη τ' ἐστὶ εἰ, κ.τ.λ.

= "For you are still capable of throttling other people (rather than being throttled yourself by old age, cf. *καθέλκει* above)." This, with a *double entendre* in *ἀγχεῖν*, forms the "jeer" implied in *ἀλλανε*.

I. 39-41. Restore

[ἀπὸ κλινῶν] ἄλλω, χημέρας μετὰ λαλῶν  
[τὸν πλ.] οἶον δὲ ἡ τρεῖς, χυλὸν κατὰ στήθε  
[ὑμῶν πρὸς] ἄλλων· νῦν κ.τ.λ.

[The old woman begins a similitude of a ship at I. 39, and continues it to I. 47, as is manifest from *χημῶν* (44) and *ἀστατος* (47). *ἀπὸ κλινῶν* is a variant on Dr. Rutherford's *παρὰ κλινῶν* for the sake of the three dots.]

I. 45-47. Perhaps the dots are best filled in with

κοῦδ' εἰς οἶδον  
[τὸ μέλλον] ἡμέ[ω]ν· ἀστατος γὰρ ἀνθρώποις  
[δ' οὖν ἀπ' ἡ] [τ' ].

The "shifting wind" (of fortune) carries on the figure.

I. 47, 48. Read

ἀλλὰ μὴ τις ἔσθῃ  
σύνεργος ἡμῖν;

[She wants to talk secretly. "Are you sure there is no one near to overhear us?" Cf. VI. 15, 16, as explained below.]

I. 53. Seeing the precision in *ἐν Πυθῶ* and *ἐν Κορίνθῳ*, and observing the climax in his performances, one might suggest that *ἀσδρας δὲ Πισσῶ* (i.e., at Olympia) is the true reading.

I. 54. Read

πλουτέων τὸ κ[αλόν].

τὸ καλὸν (= καλῶν) is Theocritus.

I. 56, 57. Read

ἐκόμενη  
τὰ σπλάγχνα, ἔρωτι καρδίην ἀνοιστρηθείς.

Cf. III. 41 and II. 81. For *τ* confounded with *γρ* see I. 1, 2, *ἀγροικίην* and *ἀποικίην*.

I. 64. I suggest

καὶ οἶα πρήξεις ἥδ' ἐ, ἀντί σοι τούτων],

i.e., ἥδε, with which cf. "si quid fuit unquam dulce meum."

I. 71, 72. Read

χωλὴν δ' αἰρεῖν κῶλ' ἂν ἐξαιδεύουσα  
καὶ τῆς θύρης τὸν οὐδὲν ἐχθρὸν ἡγείσθαι.

= "I would have taught a lame woman (who spoke to me so) to lift her legs (i.e., more nimbly off), and never to dare to cross my threshold again."

"I'd make her move, even if she were lame."

I. 80. I suggest

[κείνη] ἄλ' οὐδ', [Θ]ρεῖσα[σ];

"Have you such a thing as an ear, Threissa?" Cf. IV. 53 (= *κείνη*).

By next mail I hope to forward similar comments on the remaining pieces. At present, in making a cursory comparison of Dr. Rutherford's "recension" with Mr. Kenyon's text, I have thought him mistaken in at least the following places.

III. 56. Read

ἀλλ' εἴ τί σοι, ἀδάμρισκε, καὶ βίου πρῆξι  
ἐσθλὴν τελοῖεν αἶδε, κἀγαθὸν κέρσαις.

Sc. αἱ Μούσαι (cf. I. 1), of whom the schoolmaster had busts displayed (cf. I. 97).

III. 70.

πρὶν χολῇ βῆσαι.

III. 96, 97. Perhaps

ἄκων νιν σύμφοδ' ὧς ἐπη δεῦντα  
αἰ[δ]οῖ αἱ θε[α]ὶ βλάπτουσιν, ἂν ἐμίσσησιν.

The *θεαὶ* are the Muses (cf. I. 56). *ἐπη δεῦν* was, perhaps, a phrase for composing (whether in prose or verse).

T. G. TUCKER.

Trinity College, Dublin: Jan. 3, 1892.

I do not know whether any of the following have yet appeared:

I. 6. εἰ δὲν. The *vulgate* is bad Greek.

I. 40. τὸν πλοῦν.

I. 56. καθόδω τῇ 's *Μίσης*. With the MS., save for the *iota* as subscript; like *ad Festum*, &c.

I. 71. Read—

χωλὴν δ' αἰρεῖν κῶλον ἐξαιδεύου' ἂν.

"I would have taught a lame woman how to step it, and to keep clear of my door for the future."

I. 89. The lost proper name may have been *Ἐτοίμη*.

II. 10. *Μέννην* is a proper name. In IV. Cynno's friend's name may be *Phile*. *Φίλη* is a proper name.

II. 12. Κ. . . *νυν ἀγλῇ* κῶν ὅν ἀγχοί. Thales was strong enough to throttle a boar.

II. 78. *θαυράτων* λέειθ' *ἔλοιμ' ἂν*—εἰ *Θαλῆς* εἴη.

II. 80. *πυρίων* (not *πυρῶν*). The former is the Ionic form of this word; and it is probably the reading of the papyrus, in which *ε* is plain, but not so the next letter.

III. 7. αἱ *στοργαί*.

III. 51. *δελαιος*.

III. 90. A verb is greatly desiderated. Perhaps *ληκοῦν* for *θήκον*. See Hesychius s.v. *ληκοῦσι*, and compare Photius.

IV. 20. Insert *τῶν*.

IV. 46. οὐδέ, "Not even a heathen praises you."

IV. 47. Perhaps *πανταχῇ δ' ἴση* *κείσαι*. Cf. αἰὲν *δμοῖος* in Theocritus.

IV. 74. *εἰλεν*.

V. 21. A full stop follows this verse.

V. 43. *εἰν* makes a spondee in 4th foot. Read *εἰαν*.

V. 59, 60. *Πέρρε*; καὶ μὰ τούτους σε τοὺς δύο. "By these two eyes of mine." Cydilla is the speaker.

V. 73. *μή τι λύπει με*; or *μή με λύπει τι*.

VI. 100. *πορθεῖσι*.

VI. 101. *ἔρριθες* (αἱ ὄρνι).

VII. 38. *ἄθρα* for *αθρα*. Cf. the well-known saw of Epicharmus.

VII. 98. *δαφίλεος* ἐν *πρήξι*.

VII. 105. *φῶρ' ἐλλαβὸν* οὐ τῶν *τριβόλων*.

VII. 113. *φέρ' ὡς* τὸν *ποδίσκον* οἶσ', τὴν *ὀρθάσω*, or τὴν *ἐσθῶ* σοι.

A. PALMER.

## THE ALBERT UNIVERSITY.

London: Jan. 12, 1892.

I do not propose to follow Prof. Karl Pearson and Mr. Spencer Hill in the discussion of the objections they have raised, from points of view diametrically opposite, to the constitution which has been settled for the new Teaching University in London. Prof. Pearson's plan, for a German university governed by a committee of professors appointed by the Crown, and Mr. Hill's, for a congeries of educational institutions of all sorts, with examinations for degrees open to the world, or at all events to all the attendants on lectures in any of them, have both been for years under discussion, and have been advocated, no doubt, by high authorities. But where Prof. Ray Lankester, on the one hand, and Sir Edward Fry on the other, have already failed, it is improbable that Prof. Pearson and Mr. Hill would succeed. Indeed, the one practical point evident is, that each would do his utmost to defeat the proposals of the other.

The purport of what follows is rather—following out the ideas of Prof. Herford's able paper—to point out some of the fields of work which may be occupied by the new university, and to invite, through the medium of the



ACADEMY, their consideration by experts, with a view to their approach by the future administrators of the university, with as much previous consideration as possible, and with the least possible delay. I do not gather that Prof. Herford, in echoing some of the objections made by others, speaks from a personal study of the charter; and I believe that a careful examination of it will show him that ample provision has been made for the developments which he advocates, and for others as well. With the misapprehension under which Mr. Hill and others labour in regard to the provision made by the charter for University Extension, I propose to deal in the forthcoming number of the *University Extension Journal*.

The first care of the administrators of the university, after taking in hand the curricula for the faculties of Arts, Science, and Medicine, will probably be the formation of the faculty of Law. The Lords of the Council disapproved of the proposal that this should be postponed, and required the matter to be taken in hand at once. Sir Horace Davey has moved the Benchers of Lincoln's Inn to vote £100,000 towards the establishment of such a faculty in the university. If this motion is carried, or if it is decided that the present school of law of the Inns of Court should apply for admission as a "College of Law" in the university, the question will be on the way to receive a satisfactory solution. Some considerable development or subdivision will be required of the chairs at present existing in the school of law of the Inns of Court; and the school of the Incorporated Law Society should be, beyond question, amalgamated with it. Chairs for branches of legal study which are less intimately connected with the practice of the profession may be established either in this school or at one or both of the University Colleges, at each of which, in fact, there have always existed two or three chairs of Law. But duplication of chairs should in this, as in other matters, be as far as possible avoided, until the growth of the school renders it impossible for one professor to do all the work. It is hoped that the endowment left by the late Mr. Justice Quain may shortly be made available for a chair of Comparative Law.

The evidence given by Prof. R. Stuart Poole before the Royal Commission points to the establishment in the university of a school of archaeology in close connexion with the British Museum. The Yates Professorship at University College, the best endowed chair it possesses, has ever since its establishment been held by officials of the Museum; and the present holder, who has generously devoted the revenues of the chair to the strengthening of the school by the employment of readers, at his own expense, in different branches of the study, has given a signal example of the spirit in which the leading teachers of London are prepared to approach the work of founding the university.

Another development that has been suggested is an "École des Chartes" in connexion with the Record Office. The almost traditional connexion of the chair of History at King's College with the Record Office seems to point to King's College as a suitable locality for this school.

A fourth branch of university activity will, perhaps, be the training of teachers; for which the two great day schools of University College and King's College are ready to supply the place of normal schools. No better qualified founder could be selected than the head master of University College School, who is also dean of the College of Preceptors.

Other similar suggestions might be noticed; but what precedes is enough to show the spirit in which these and others are likely to be received. Let me, in conclusion, ask your readers to be on their guard against a mis-

apprehension. The charter as settled is not the university; it is not even the foundation of the university in any educational sense. It is a general commission to the administrators of it to go forward and make the university: it is a skeleton constitution for its administrative and consultative bodies, and a collection of restrictions imposed, for various reasons, upon its action. The work of the promoters, in which they have had a considerable measure of success, has been to keep the commission as general, the constitution as simple, and the restrictions as unimportant as possible. The initiative in educational matters is reserved for members of the educational profession, engaged, not in education generally, but in university education; and organised, not on the basis of separate institutions, but of separate faculties. The governing power is reserved to a single body carefully composed, on which no institution or interest will have an absolute majority, and on which experts, engaged in the actual work of the university, will have sufficient representation, and considerable voting power. The conditions under which university teaching is now given in London have been accepted, and the best has been made of them. Scope is given for alteration, both in the educational and in the institutional arrangements; and the two great colleges which did the whole of the work of promoting the charter have contented themselves with an infinitesimal share of direct power in the university. Let those who cavil suggest their own plans, if they please; but they will find it difficult, at this stage, to suggest any which have not already been fully considered, and rejected on their merits, in favour of the plan as settled. May it be hoped that the ACADEMY will, in future, take a more kindly interest than is represented by Prof. Pearson's articles in that which will be, in the course of a few weeks, the "University in and for London."

GEORGE YOUNG.

National Liberal Club, Whitehall-place, S.W.:  
Jan. 11, 1892.

I shall be glad if you will allow me to correct the strange misapprehensions of Prof. Pearson in last week's ACADEMY, as to the desires and intentions of those who, as being interested in the work of the University Extension movement in London, claim for the society some share in the powers and privileges of the new Teaching University that is to be.

I am sure that in their wildest imaginations they never dreamed of attempting to control, as Prof. Pearson suggests, the whole or, indeed, any part of the educational policy of the new university. And, indeed, any such possibility, even if it were entertained, is directly excluded by clause xi. of the charter. That clause expressly lays down

"that, except in the case of persons designated before the Council is first constituted [a provision plainly inserted in the interests of the two Colleges], no designation of persons to be members of the Assemblies of the Faculties shall take effect *without the approval of the Council, or, on appeal to the Chancellor, his approval of the same.*"

It is, therefore, clear that, even if the council of the London society were so unwise as to attempt to control the Assemblies of the Faculties by designating, as Prof. Pearson suggests, all the lecturers of the society indiscriminately as members, it would be necessary first to obtain the assent of the council to such a proceeding, which is, of course, quite out of the question. Moreover, supposing the clause were capable of the interpretation assigned to it, that is surely an argument rather for the alteration of the clause than for the exclusion of those institutions which might perhaps take advantage of it.

But, in fact, Prof. Pearson has curiously misunderstood our contention. All that was asked for in my last letter was that the new university should be enabled to guide and control the University Extension movement in London; and it is not easy to understand how the exact opposite, that the University Extension movement should guide and control the new university, could be inferred either from my letter or from the suggested amendments to the charter by the council of the society. On the contrary, it is the standing complaint of those who oppose the charter, that, as at present drafted, it allows unjustly, as they think, two institutions alone to control the university. This is plainly wrong, and can only be set right by frankly placing that control in the hands of a body in which all the institutions offering academical teaching in London are represented, but which is superior to any single one, or any group of them. I hope I have now made it plain to Prof. Pearson that his fears on this point are quite unfounded, and that those who urge the claims of the University Extension movement to some share in the new university are not so suicidally ambitious as he appears to think.

I should like, if I may, to add a word or two on "the Shibboleth of a 'democratic University,'" as he is pleased to term it, and to assure him that his fears as to the degradation of university teaching and the small area of its possible scope are not less unfounded. As to the degradation of the academic standard in a democratic university, it is, perhaps, enough to remind him that no true democrat is content to place before the people anything short of the best, and that he is only anxious to open up that which is the best to as many as possible, instead of practically confining it as hitherto to the few. As to the probable area of such a university, it is, I think, well within the mark to say that there are at least 100,000 persons, outside the labouring classes, within the metropolitan area who work by day. Of such a host, even the hundredth part (to take Prof. Pearson's own estimate of those among them who are also able to study at night) is a mighty army, and these students would provide a mass of material to work upon that even Oxford and Cambridge, if they set their hands to the task, would not wholly despise. To take only the students of the various University Extension centres in London, who to-day number (I have not the exact figures at hand) more than 6000. Even here the two per cent. that Prof. Pearson allows us would form a solid body of 120 students who, so far as mere numbers go, need not fear comparison with the students of any one college in London.

I am not surprised to learn that Prof. Pearson is a warm supporter of the educational ladder from the Board School to the University; nor am I surprised to find that the council of University College, which is, at least, partly responsible for the anti-democratic middle class university against which we protest, put difficulties in his way, and failed to give any effect to his democratic sympathies. But the educational ladder, which is, no doubt, one valuable means of democratising the higher education of the nation, has hitherto been more talked about in theory than realised in practice, and has not as yet proved itself to be the only method by which the democratic conditions of the age have to be met. I submit, therefore, that the suggestions made in my last have at least some claim to Prof. Pearson's consideration, and that they are not wholly set aside by any system of transferring the highest intellects of the younger generation to the older universities, instead of allowing them perchance to remain and do something towards raising to a higher level those around them.

To conclude, I am glad to notice that Prof. Pearson, if the Extensionists desire to throw

out the charter, is ready to work with them. As the time for amendment has already passed—and the charter must either be passed or rejected—he may be reassured on that point. To throw out the charter is indeed the first thing we have to do. When that has been safely accomplished, as it well may be if all its opponents work heartily together, the framing of a wide and broad scheme need not be impossible. Such a scheme would give to King's and University Colleges their proper place, and no more—satisfy the desires of the excluded teaching institutions, and, at the same time, safeguard those higher educational interests, and do something to realise those higher educational ideals which are as dear to them as to Prof. Pearson himself. If all who are interested in the question, made wiser by the experience of the present inadequate scheme, set themselves to the task, two or three—not twenty-five—years would see London equipped with a Teaching University of which none would be ashamed, and which would soon take its proper place among the 147 universities of the world.

J. SPENCER HILL,  
Hon Treasurer, Chelsea University  
Extension Centre.

#### THE PORTRAITS AT ARBURY.

London: Jan. 11, 1892.

Mr. Bridgeman asserts that I have "attempted to cast a doubt upon the genuineness of the Arbury portraits." The expression he employs might be taken to mean that I said or insinuated that these pictures—as, no doubt, a good many "family portraits" have been—were purchased in Wardour-street or elsewhere. But I have neither said, nor even thought, anything of the kind. I have, however, asserted, and I repeat the assertion, that I saw no portrait at Arbury which can reasonably be regarded as representing Mary Fitton. And I allege, in addition, that, so far as this lady is concerned, the inscriptions upon the portraits, whether in Latin or English, are worthy of no confidence. If Mr. Bridgeman means that I make this assertion "without the slightest foundation," it is sufficient for me to adduce his statement that several of the inscriptions "are very inaccurate, and, where they are not supported by independent evidence, it would be unsafe to rely upon them." He makes exception in the case of the Latin inscriptions. I have, however, no "independent evidence" that Sir Roger Newdigate did not, during his seventy years tenure, use sometimes Latin instead of English, seeing that he was an M.A. and D.C.L. of the University of Oxford. But I refuse to make Sir Roger the sole culprit. According to a letter which Dr. Furnivall had received, and from which he read at the recent meeting of the New Shakspere Society, if the fictitious "Countess of Stamford" and "Lady Macclesfield" were inscribed by Sir Roger, he followed a tradition handed down from his father and grandfather. Mr. Bridgeman thinks that "it is not difficult to see how the mistakes arose." In my judgment, his explanation involves allegations of carelessness and stupidity, which are most damaging to any portraits existing at Arbury when the "mistakes" were made.

My statement that there were "three portraits said to represent Mary Fitton" was in accordance with information given when the portraits were shown to me; and Mr. Bridgeman is of opinion that all three at least "may" represent the same person. Sisters, no doubt, sometimes very closely resemble each other; but in the absence of evidence with regard to Anne Cooke, I maintain the probability that all three portraits represent Lady Newdigate's intimate friend, Mildred Cooke. It appears

that I am in fault because I did not go to Arbury, on the occasion of my brief visit, with a pre-conceived idea that the disputed portraits represent Mildred Cooke. I should have thought that this fact would tell somewhat in favour of my conclusion, based as it was on the facts and evidence to which I was very kindly allowed access. My visit was, it is true, somewhat briefer than, possibly, it might have been, apart from the immediately impending departure for Bermuda of General and Mrs. Newdegate, to whom I wish to offer my sincere thanks for the facilities afforded. These facilities, I hope, I was enabled to turn to some account.

I have said that the portraits, in my opinion, represent Mildred Cooke; but it is sufficient, so far as Shakspere's Sonnets are concerned, that they do not represent Mary Fitton. Of the evidence given by the Gawsworth monument, I shall say something directly; but, looking for the moment to the double portrait only, the most important matter is the nature of the devices on the arms of the young lady to the spectator's right. The picture, it should be observed, is not a composition. The two ladies might almost as well be in separate frames, and quite possibly the portraits are copies. To Mr. Bridgeman, I do not seem to have scrutinised the devices with much care; but, as a matter of fact, since the picture was hanging at some distance from the floor, I managed to mount higher for the purpose of closer inspection; and in correspondence I have had with Mr. Bridgeman, I informed him of my conclusion with regard to some of the flowers in the lady's hand—a conclusion which he appears now to have adopted. The devices seem to be clearly intended as marks of distinction or heraldic badges; and it was observed to me, when I noticed them, that they were significant. I obtained what I believe is the true explanation of their origin from MS. Harl. 6065, where the Cooke arms, without crest, appear to be given as they were borne early in the seventeenth century; that is, Cooke impaling Belknap.\* The Cooke arms proper consist of a chevron, two cinquefoils, with very pointed leaves, above it and one below. These figures, if placed close together, might, to some extent, resemble what Mr. Bridgeman calls "a holly leaf," or, possibly, this might be adopted as suggested by them, though my own recollection is not that of a holly leaf. But the due position, on the right arm, should be observed. The impaled arms (Belknap) have three eagles, roughly drawn, with wings displayed. The very customary rough drawing of the eagle displayed gave it the appearance, to a great extent, of a branch or part of a plant; and this, I have no doubt, was the origin of the device on the young lady's left arm. If the ladies were merely intimate friends, there is an obvious reason for the devices when the portraits were placed in such close proximity. But, in the case of two sisters, it seems to me impossible to assign a valid cause for the younger being so distinguished. I should add that the result, not only of possible copying, but also of "restoration," during so long a period, should not be lost sight of. As to the complexion of the lady, Dr. Furnivall's verdict was "white and red face." Mr. Bridgeman says "not fair." "Fair" is a somewhat ambiguous word, but certainly the young lady must be held to be fair, and her hair comparatively light, as contrasted with the lady of the Sonnets.

Mildred Cooke (Lady Maxey), in one of her letters, speaks of presenting a portrait of herself to Lady Newdegate. The "Countess of

Stamford" portrait was pointed out to me as probably the one presented. If this was so, we have another link connecting the portraits with Mildred Cooke. As to the "Lady Macclesfield" portrait, the confusion between this name and that of Maxey on the back of one of Lady Maxey's letters suggests readily who is represented. It was this confusion, indeed, which gave me a clue to what, I believe, is the truth.

If Mr. Bridgeman is of opinion that there is an essential harmony in colour of complexion, hair, and eyes between the Arbury pictures and the coloured statue in Gawsworth church, I am afraid that, so far as he is concerned, any statements or arguments of mine would be useless. I might, indeed, adopt his own language, and say that "I do not think that any unprejudiced person could for a moment believe it." I am compelled, however, to traverse the statement that the colour of the hair is "exactly the same" in all the figures. Certainly the hair of Mary Fitton's elder brother was brown, in harmony with his fairer complexion. This result of my observation was confirmed at the meeting of the Shakspere Society by a gentleman who had carefully examined the monument so recently as last September, and who also entirely agreed with respect to the darkness of Mary Fitton's complexion.

There are, I daresay, a good many other collections of "family portraits" with false inscriptions or attributions which pass unquestioned from generation to generation. But these have not had the fortune, or misfortune, to come within the range of a literary or historical investigation.

THOMAS TYLER.

#### "SAFONIAN STRENGTH."

2, Accl-road, West Hampstead, N.W.: Jan. 4, 1892.

This phrase in Browning's *Sordello*, book iij., line 486 (p. 150 in the current edition)—

"Despaired Saponian strength of Lombard grace" still puzzles the faithful. May it not be a reference to the epigram of Martial, xiv., 26, commonly headed "Sapo"?

"Caustica Teutonico accendit spuma capillos:  
Captivis poteris cultior esse comis."

As they stand, these lines do not seem very promising. But the commentators are agreed, and they quote Pliny, *N. H.*, xxvii., 12, that the Germans (Martial is probably referring to those conquered by Domitian) used a certain pomade, *spuma*, to redder (*caustica*) and beautify their hair; and that the pentameter here implies that, if you use the same pomade, your golden hair will surpass the beauty of the captives' locks.

The likelihood of this view of the meaning of "Saponian strength" being the correct one is enhanced by Browning's comparison of it with "Lombard grace," light hair being always especially esteemed among dark-haired races; and by the shortly subsequent lines—

"Azzo better soothes our ears  
Than Alberic? Or is this lion's-crine  
From over-mounts (this yellow hair of mine)  
So weak a graft on Agnes Este's stock?"

HENRY T. WHARTON.

#### WALFORD'S "COUNTY FAMILIES."

Ventnor, I. of W.: Jan. 12, 1892.

May I ask to be allowed the use of the columns of the ACADEMY in order to disclaim publicly all share in, and all knowledge of, a scheme propounded by a stranger, Mr. Rochelle Thomas, for cutting up a copy of my *County Families*, illustrating it with photographs of persons and places, and presenting it as "a labour of love" to the British Museum.

E. WALFORD.

\* The date on the title of the volume is 1612. The arms of "Cooke and Belknap" are given in pencil, without pedigree, on fol. 26.



## APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Jan. 17, 4 p.m. Sunday Lecture Society: "Ancient Egypt: its Temples, Pyramids, Monuments, and Mummies," by Mr. Whitworth Wallis.  
7.30 p.m. Ethical: "The Ethics of Gambling," by the Rev. P. H. Wicksteed.
- MONDAY, Jan. 18, 5 p.m. London Institution: "Recent Information as to the Lower Races of Man," by Dr. E. B. Tylor.  
8 p.m. Royal Academy: "Ancient and Modern Painters—their Technique," V., by Mr. J. E. Hodgson.  
8 p.m. Victoria Institute: "Natural Selection," by Mr. J. W. Slater.  
8.30 p.m. Geographical: "Journey through North Korea into Manchuria," by Mr. C. W. Campbell.
- TUESDAY, Jan. 19, 3 p.m. Royal Institution: "The Brain," I., by Prof. Victor Horsley.  
7.45 p.m. Statistical: "The Recent Agricultural Depression, as represented in the Rental of an Oxford College, and in the Financial Position of a London Hospital," by Mr. L. L. Price and Dr. J. C. Steele.  
8 p.m. Civil Engineers: "The Anthropoid Apes, from Specimens lately living in the Society's Gardens," by Mr. F. E. Beddard; "A Remarkable Sirenian Jaw from the Oligocene of Italy, and its Bearing on the Evolution of the Sirenia," by Mr. R. Lydekker; "Coleoptera collected by Mr. John Whitehead on Kina-Balu, Borneo," by the Rev. H. S. Gorham; "The Coleoptera collected by Mr. W. Bonny in the Aruwimi Valley, Central Africa," by the Rev. H. S. Gorham and Mr. C. J. Gahan.
- WEDNESDAY, Jan. 20, 8 p.m. Cymmrodorion: "The Early History of the Welsh Church," by Mr. J. W. Willis-Bund.  
8 p.m. Geological: "The Hornblende-schist, Gneisses, and other Crystalline Rocks of Sark," by the Rev. Edwin Hill and Prof. T. G. Bonney; "North-Italian Bryozoa—Part II., Cyclostomata," by Mr. Arthur W. Waters.  
8 p.m. Microscopical: Annual Meeting; Presidential Address by Dr. K. Braithwaite.  
8 p.m. Society of Arts: "Spontaneous Ignition of Coal and its Prevention," by Prof. Vivian B. Lewes.
- THURSDAY, Jan. 21, 3 p.m. Royal Institution: "Some Aspects of Greek Sculpture in Relief," I., by Mr. A. S. Murray.  
4.30 p.m. Society of Arts: "From Tien-Shan to the Pamirs: Experiences on the Russo-Chinese Frontier," by Mr. Herbert Jones.  
7 p.m. London Institution: "The Wagner Festival Performance at Bayreuth," by Mr. Carl Armbruster.  
8 p.m. Royal Academy: "Ancient and Modern Painters—their Technique," VI., by Mr. J. E. Hodgson.  
8 p.m. Linnean: "Additional Notes on the 'Eickpest in Jamaica,' by Dr. M. Morris; 'The Development of Cactothous, containing Cells of *Eucommia ulmoides* (Oliv.), by Mr. F. E. Weiss; 'The Lichens of Manipur,' by Dr. Jean Müller.  
8 p.m. Chemical: "The Estimation of Oxygen in Water," by Mr. M. A. Adams; "A Pure Fermentation of Manitol and Dulcitol," by Messrs. P. F. Frankland and W. Frew; "The Luminosity of Coal-Gas Flames," by Mr. V. B. Lewes; "The Magnetic Rotation of Dissolved Salts," and "The Dissociation of Liquid Nitrogen Peroxide," by Mr. W. Ostwald.  
8.30 p.m. Antiquaries: "The Evolution of the Family," by Mr. Oscar Browning.
- FRIDAY, Jan. 22, 5 p.m. Physical: "The Driving of Electromagnetic Vibrations by Electromagnetic and Electrostatic Engines," by Prof. G. F. Fitzgerald; "Supplementary Colours," by Prof. Silvanus P. Thompson.  
8 p.m. Philological: a Dictionary Evening, by Dr. J. A. H. Murray.  
9 p.m. Royal Institution: "The Composition of Water," by Lord Rayleigh.
- SATURDAY, Jan. 23, 3 p.m. Royal Institution: "The Induction Coil and Alternate-Current Transformer," I., by Prof. J. A. Fleming.

## SCIENCE.

*The Philippine Islands.* By John Foreman. (Sampson Low.)

ALTHOUGH Philippine bibliography is already somewhat copious and includes such classical works as Jagor's and Semper's *Reisen* (1870 and 1879), besides several monumental Spanish works, there was certainly still room for a comprehensive English treatise on the Archipelago. What such a treatise might be is clearly enough indicated by the sub-title of Mr. Foreman's book—"A Historical, Geographical, Ethnographical, Social, and Commercial Sketch of the Philippine Archipelago and its Political Dependencies."

He tells us that he has resided many years in this region, almost every part of which he has visited, though in what capacity is not evident from his scant personal references. He also states in the Preface that this is neither a history, a geography, nor an account of travels in

the ordinary sense, but simply a short review of whatever may interest readers seeking for "a general idea of the condition of affairs in this colony in the past and in the present."

Even from this somewhat less ambitious standpoint the work cannot be pronounced an unqualified success; and, viewed as a whole, it is, in fact, of very unequal merit. In general, what the author describes from personal observation is valuable and often highly interesting. Most of the historical matter also, of which there is a good deal, is trustworthy, and will be welcome to the English reader who has not ready access to the voluminous writings of Zuñiga, Diaz Arenas, Montero y Vidal, and other Spanish historians. It may be added that Mr. Foreman's critical remarks on the Spanish administration, and on the attitude of the Church in this half theocratically-governed colony, are characterised by sound common sense, and fully borne out by facts within the author's knowledge.

But the geographical and ethnological sections are not only defective, but often quite misleading and even grossly inaccurate. Thus, the statement that the total area of the Archipelago "is approximately computed to be about 52,500 square miles" is wide of the mark, the group being considerably more than double that size. We are also informed that "Luzon and Mindanao would be, in area, larger than all the rest of the islands put together," which in a sense is true enough, but conveys a most erroneous idea of the actual relations, Luzon alone being nearly twice and Mindanao alone nearly half as large again as all the rest, taken collectively. Even more serious are the ethnological blunders, which are all the less pardonable that they might easily have been avoided by reference to the writings of Jagor, Semper, A. B. Meyer, and F. Blumentritt, all of whom have dealt adequately with the complex ethnography of the Philippine group. Had these authorities been consulted, the startling assertion would not have been made that, according to "the generally accepted theory," the bulk of the inhabitants "first migrated from Madagascar to the Malay Peninsula." Presumably, Mr. Foreman has seen this "theory" somewhere; and so many mad views have at times been put forward regarding human migrations that, in any case, it might be hazardous to assert that such a wild notion has not been advocated by somebody. But to call it a "generally accepted theory" betrays almost greater recklessness than the adoption of the hypothesis itself. The generally accepted view is just the opposite, that the stream of oceanic migration set the other way, from Malaysia to Madagascar, never from Madagascar eastwards.

But there is too much useful and instructive matter in this book to waste any more time in fault-finding. The Philippine world offers an excellent field for the study of miscegenation and of semi-theocratic rule as applied to relatively inferior races, and on both of these subjects Mr. Foreman is able to speak *avec pleine connaissance de cause*. Recently miscegenation, the raising of a

lower at the expense of a higher race, has been seriously advocated as a solution of the Negro problem both in the States and in Africa itself. The advocates of the scheme do not themselves propose to lead the way, but merely suggest that it might be tried by their Southern neighbours, for instance. Well, analogous experiments have been carried on spontaneously for a long time in the Philippine Islands, and Mr. Foreman can tell us authoritatively with what results. Here the Negrito aborigines have from prehistoric times been in close contact with Indonesian and Malay intruders from Malaysia, perhaps also from Polynesia. Later the Gaddanes, Igorrotes, and other Malayo-Negrito half-breeds have again intermingled with Champas and Chinese from the mainland, and even with Japanese from the north. Still more recently the Malayo-Indonesians, pure and mixed, have contracted numerous alliances with their Spanish rulers, especially in Luzon, so that every shade of transition from the Negrito through the Malay and Mongol to the Caucasian is represented in this island, as is well shown by the 250 figures reproduced in Dr. Meyer's *Album von Philippinen-Typen* (Dresden, 1885).

As might perhaps be expected, the issue of unions between the lower races marks a distinct improvement on the more primitive stock, resulting in a persistent and vigorous type not greatly inferior to the higher of the two elements. Thus all the Negrito half-castes are superior, both physically and morally, to the full-blood Negrito aborigines; and of the Igorrote Chinese Mr. Foreman writes that

"their habits are much the same as those of the pure Igorrotes, but with their fierce nature is blended the cunning and astuteness of the Mongol, and although their intelligence may be often misapplied, yet it is superior to that of the pure Igorrote."

But the case is different with the "higher blends," the Hispano-Tagalog Mestizoes, for instance, being of a somewhat morbid temperament, and lacking stability; that is, tending to absorption in the lower element, just as in the Southern States the Mulatto appears to be everywhere reverting to the pronounced Negro type.

"The organic elements of the European differ widely from those of the Philippine native, and each, for its own durability, requires its own special environment. The half-bred partakes of both organisms, but has the natural environment of the one. Left to himself, the tendency will ever be towards an assimilation to the native. Original national characteristics disappear in an exotic climate, and in the course of generations conform to the new laws of nature to which they are exposed. . . . It is an ascertained fact that the increase of energy introduced into the Philippine natives by blood mixture from Europe lasts only to the second generation, whilst the effect remains for several generations when there is a similarity of natural environment in the two races crossed. Hence the peculiar qualities of a Chinese half-breed are preserved in succeeding generations, whilst the Spanish half-caste has merged into the conditions of his environment."

Mr. Foreman is equally instructive in his remarks on the outcome of the ecclesiastical regime, which has practically prevailed

since the early days of the conquest. So universally has this system been applied to the native Christian communities, that the history of the colony reads in many respects like a chapter from the dark records of the "Ages of Faith" in mediaeval Europe. Here we have the same credulity and gross superstition on the part of the people; the same organised imposture and quackery on the part of their spiritual guides; the same unseemly wranglings also between the secular and regular clergy, and between the different orders—Augustinian, Dominican, Franciscan, Jesuitical—of the regulars themselves; the same clerical scandals, simony, sale of indulgences, immunities, privileges, sanctuaries, relics, miracles, sanguinary collisions between the civil and ecclesiastical authorities, with the dark shadow of the *santo oficio* over in the background. A difference of opinion between an archbishop and a governor-general leads to revolting scenes of riot and bloodshed.

"Priests of the Sacred Orders of Saint Francis, Saint Dominick, and St. Augustine joined the Recoletos in shouting 'Viva la Iglesia,' 'Viva Nuestro Rey Don Felipe Quinto.' The excited rabble rushed to the palace, and the guard having fled, they easily forced their way in. The governor, seeing himself encircled by an armed mob of laymen and servants of Christ clamouring for his downfall, pulled the trigger of his gun, but the flint failed to strike fire. Then the crowd took courage and attacked him, while he defended himself bravely with a bayonet, until he was overwhelmed by numbers. From the palace he was dragged to the common jail, and stabbed and maltreated on the way. His son, hearing of this outrage, arrived on horseback, but was run through by one of the rebels and fell to the ground. He got up, cut his way through the infuriated rioters, but was soon surrounded and killed by numbers, who horribly mutilated his body."

But the picture has its comic side also, as when a worthy parish priest, after exhausting his stock of holy pictures, gives a last votary an empty ruin box without noticing that the lid was adorned with a coloured print of Garibaldi. Thereafter Garibaldi's portrait "was seen in a hut with candles around it, being adored as a saint." Then a casuistical milkman, accused of adulterating his milk, admits the charge, but argues that he was penitent in the very act of committing the sin, because he had diluted it with holy water from the church fountains.

And the outcome of it all is some six millions of natives reduced to a state of dull apathy, profound ignorance, and mental atrophy. Mr. Foreman's testimony on this point is all the more trustworthy that, as he assures us in the Preface, he is himself a member of "our most sacred creed." He has indexed the book, and supplied an excellent physical map of the Archipelago.

A. H. KEANE.

#### SCIENCE NOTES.

THE medals and funds to be given at the anniversary meeting of the Geological Society on February 19 have been awarded as follows: the Wollaston medal to Baron Ferdinand von Richthofen; the Murchison medal to Prof. A. H. Green; and the Lyell medal to Mr. George H. Morton; the balance of the proceeds of the Wollaston Fund to Mr. O. A. Derby;

that of the Murchison fund to Mr. B. Thompson; that of the Lyell fund to Mr. E. A. Walford and Mr. J. W. Gregory; and a portion of the Barlow-Jameson fund to Prof. C. Mayer-Eymar.

THE following will be the presidents of sections at the Edinburgh meeting of the British Association: mathematics and physical science, Prof. Arthur Schuster; chemistry and mineralogy, Prof. Herbert McLeod; geology, Prof. Charles Lapworth; geography, Prof. James Geikie; economic science and statistics, the Hon. Sir C. H. Freemantle; mechanical science, Prof. W. C. Unwin; biology, Prof. W. Rutherford; anthropology, Prof. Alexander Macalister.

PROF. WILLIAMSON, of University College, London, has been elected a corresponding member of the Imperial Academy of Sciences, at St. Petersburg.

THE council of the Royal Meteorological Society have arranged to hold, at 25, Great George-street, S.W. (by permission of the president and council of the Institution of Civil Engineers), from March 15 to 18, an exhibition of instruments, charts, maps, and photographs relating to climatology. The council will also be glad to show any new meteorological instruments or apparatus invented or first constructed since last March, as well as photographs and drawings possessing meteorological interest.

THE annual meeting of the Royal Microscopical Society will be held on Wednesday next, January 20, at 8 p.m., at 20, Hanover-square, when the president, Dr. R. Braithwaite, will deliver an address.

PROF. VICTOR HORSLEY will, on Tuesday next, January 19, begin a course of twelve lectures at the Royal Institution on "The Brain"; and Prof. J. A. Fleming will on Saturday next, January 23, give the first of a course of three lectures on "The Induction Coil and Alternate-Current Transformer." The Friday evening meetings will begin on January 22, when Lord Rayleigh will give a discourse on "The Composition of Water."

AT the London Institution, next Monday, Dr. E. B. Tylor will deliver a lecture entitled "Recent Information as to the Lower Races of Men."

MESSRS. CASSELL & COMPANY will publish in a few days *The Year Book of Treatment* for 1892. The contributors include:—Messrs. Barclay J. Baron and Stanley Boyd, Dr. J. Mitchell Bruce, Messrs. Alfred Cooper and George P. Field, Drs. Archibald E. Garrod and M. Handfield-Jones, Messrs. Reginald Harrison, G. Ernest Herman, and J. Ernest Lane, Dr. Robert Maguire, Messrs. Malcolm Morris, and Edmund Owen, Dr. Sidney Phillips, Mr. Henry Power, Drs. Charles Henry Ralfe, E. S. Reynolds, James Ross, E. Markham Skerritt, Walter G. Smith, and Mr. J. Walsham.

#### MEETINGS OF SOCIETIES.

RUSKIN SOCIETY.—(Friday, Jan. 8.)

SYDNEY ROBSON, Esq., in the chair. Mrs. West read a paper entitled "Carlyle and Ruskin: A Comparison," in which she brought out, largely by personal traits and biographical details, the resemblances and the differences between these two celebrated men, of whom it was said by the latter of them that they "stood alone for God and the King in all England." This striking dictum, which it is not perhaps needful to concur in fully, shows the earnestness with which Ruskin regards his and Carlyle's work; and it was the influence of this work the lecturer endeavoured to define. The present time, with its bright but too restless activity, was contrasted with the fuller and deeper knowledge of the past, which knowledge was only acquired by hard work; our times are the environment of these great men, and to understand their

teachings we must understand these times. We have practically adopted the utilitarian philosophy in place of the transcendental; the age reminds one of the intellectual poet Heine, when, broken down in health, he says he laid at the foot of the Venus of Milo in the Louvre and asked her to aid him, but—she had no arms. Like him, the age calls to art and beauty for aid, but where are the strong arms of conviction to hold it up? Briefly dealing with the surroundings of Carlyle and of Ruskin, the life of the former was sketched mainly by means of the numerous anecdotes and personal touches which abound in his case, and then followed the like, albeit a briefer, treatment of Ruskin's life. The two great writers may be said to be complements of each other, the one instinct with rugged force and energy, the other by gentler means—by the softening influence of art—trying to teach the same gospel; for both are prophets of order, one from the innate fire of conviction, the other by evolution through the love of beauty and harmony, to the hatred of disorder and discord. Live ordered lives of noble obedience, courage, loyalty: strive not so much for your rights as to fulfil your duties—this is the teaching equally of Carlyle and of Ruskin; but in one the stern seer of the Old Testament raises the cry of warning, in the other speaks the gentler voice of one whose mind is filled with the beauty of the poetic religion of the middle ages. And now, what does this age need to learn? The lecturer evidently held that the sterner stuff of Carlyle's heroes was what was needed for a century becoming like the latter days of Rome, effeminate and luxurious; and she therefore expressed adherence to Carlyle's gospel, as well as to the many decided and vigorous practical utterances of Ruskin. Beautiful and desirable as art is, nations need imperatively "upright will and downright action." Art cannot of itself save, for the arms of that Venus are broken.

ARISTOTELIAN SOCIETY.—(Monday, Jan. 11.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. Bernard Bosanquet read a paper on "The Permanent Meaning of the Argument from Design." The writer began by alleging that, while the hypothesis of a supreme intelligence does not assist the interpretation of nature, the rejection of that hypothesis is also entirely without effect on the principal problem, viz., what is the probable relation of nature as a machine to man and his purposes which form a part of this machine? The evidence of exact science, though increasing in range, is wholly inadequate to the necessities of action, and, technically speaking, itself rests upon a conviction as to the point in dispute, the reasonableness of nature. The ascription of waste and failure to the organic world and the less evolved types of men was criticised as anthropomorphic, depending on moral ideas which had no reality for the lives thus characterised; and a separation of man from nature, so as to escape crediting nature with his intelligence, was also commented on as a relic of supernaturalism; and it was urged that, in all the greater achievements ascribed to man's will, nature and not man is the author of the design, which no conscious will has ever contained. The opinions of Kant and Herbart were referred to, and a position analogous to theirs supported.—The paper was followed by a discussion.

#### FINE ART.

##### OLD MASTERS AT THE ROYAL ACADEMY.

FEW of the later exhibitions of the memorable series brought together from year to year at Burlington House have been so rich or so varied in interest as the present one, though many have offered to the connoisseur and the student of art more of absolute novelty. Those who are old enough to remember the opening displays of the first decade will greet with delight many well-remembered favourites, while some re-appearances are made by works which have been on the walls in comparatively recent times.



Among the early Italian, Flemish, and German examples, which, in accordance with custom, are arranged in Gallery IV., are to be found some magnificent, some good, and some very indifferent works, together with the usual amount of those erroneous and over-bold attributions which are so difficult to avoid in dealing with borrowed pictures.

Mr. Bromley-Davenport's important "Entombment of the Virgin" (178) when it last appeared was pretty generally believed to be from the hand of Giotto himself, to whom it is still attributed. The noble composition is the traditional one derived from the *caposcuola*; but the work lacks the majesty, the certainty of hand, the incomparable pathos of the mighty Florentine—its delicate tints showing, however, considerable analogy with his subtle, decorative colouring. A good school-piece of the same order, more modestly ascribed to the School of Giotto, is Mr. Henry Willett's "Presentation in the Temple" (177). To the same class belongs Lord Dudley's "Last Supper" (180), a firmly executed and somewhat harshly coloured predella panel, which is again put down to the master. No one of the three panels just mentioned precisely resembles either of the others in colouring or execution, and none, as has already been pointed out, deserves the glory of being attributed to Giotto himself. It is rare indeed to find in one and the same exhibition two authentic and fine works by Piero della Francesca, or Piero dei Franceschi, as he is now more correctly styled; and yet there can be no doubt that two such we have here. The "Virgin and Child with attendant angels" (153), from Christ Church, Oxford, has been a noble and characteristic example of the painter, the type of the Virgin especially being of a most serene majesty; but unfortunately the flesh-tints are now pale and abraded, while the blue of the background has become a deep indigo. The "Virgin and Child with Saints," lent by Mrs. Alfred Seymour (149), is—with the celebrated diptych of the Uffizi (showing profile portraits of Federigo da Montefeltro and his consort Battista Sforza) the best preserved panel by the great Umbro-Florentine with which we are acquainted; while, above all extant works by the master, with the exception, perhaps, of certain frescoes at Arezzo and elsewhere, it vindicates his right to be considered a fine chiaroscurist and a colourist of exquisite refinement. The general design and its component figures have that unruffled calm, almost amounting to stolidity, which characterises Piero; but the seated figure of the Virgin has a not less characteristic dignity and beauty, while the flesh of the Child is rendered with a unity, an *enveloppe* very unusual in the work of the Quattrocento. Neither of the two so-called Botticellis in this room should have appeared at the Academy under that master's name. The "Portrait of a Girl" (Mrs. Alfred Seymour; 143) is a profile of the so-called "Bella Simonetta" type, too hard and too tasteless in colouring to be more than a school-piece; while the large circular "Virgin and Child with Angels" (W. Bromley-Davenport, Esq.; 144) is one of the most hideous and inferior imitations of Botticelli with which we are acquainted. The central attraction of this gallery is of course the great "Crucifixion" (151), reputed to be the first original work entirely painted by the youthful Raphael in the studio of Perugino, and assigned to the year 1501. Carried out for the Church of S. Domenico at Città di Castello, it is certainly one of the earliest of the series, taking precedence in all probability of the "Coronation of the Virgin" in the Vatican, but not perhaps of such works as the "Madonna di Casa Diotalevi" and the "Madonna Solly" in the Berlin Gallery. Here Sanzio must no doubt have worked from a drawing or cartoon

of his master; for the types of the figures are as absolutely Peruginesque as the youthful painter could make them, but as yet without that convincing religious pathos, that aspect of wrapt contemplation, which Perugino knew so well how to impart to his earlier and better creations. The Christ is a noble and to a certain extent an original figure, but the Umbrian angels on either side of the Cross are unmeaning and inferior; the colour is light and decorative in key, and of a peculiar almost luscious richness. The landscape again is purely Peruginesque, and differs entirely from that in the lovely little pre-Perugian "Vision of the Knight." Yet it already reveals a broader and more generalising touch than that of the teacher, and has not much beyond mere family resemblance in common with such a treatment of the blue Umbrian prospects and brown foregrounds as is shown in the much-discussed "Apollo and Marsyas" of the Louvre, which some authorities are bent on retaining *coïte que coïte* for Sanzio. Lord Dudley's charming series of predella panels, "The Nativity" (146), "The Baptism of Christ" (147), "Christ and the Woman of Samaria" (148), "The Resurrection" (144), and "Noli Me Tangere" (155), given to Perugino, are undoubtedly fine productions of his studio, showing, however, a lighter and more purely decorative scheme of colour than his, and attributable with more probability to Lo Spagna. They bear a strong family resemblance to the two celebrated predellas in the Munich Gallery (Nos. 1037 and 1038), representing respectively the Baptism of Christ and the Resurrection, which are variously attributed to the youthful Raphael, to Perugino, and (with more probability) to the school of the latter. These last are, however, more firmly and expressively drawn but more harshly coloured than Lord Dudley's examples. With the Florentine pictures should have been mentioned a fine and well-preserved "Virgin and Child" (162), by Lorenzo di Credi, about which, as about most Credis of this familiar type, there is but little to be said. The strange architectural background of vaguely indicated church domes and towers is, however, so little in the usual style of Verrocchio's pupil that we are led to suspect in it a later addition. From the same collection comes a "Virgin and Child" (152), attributed to Francesco Francia, but in reality a performance of his atelier or school, of little interest or value. It is really incredible that Mr. Henry Willett's "Virgin and Child" (176) should be put forward as a Mantegna, and still more so that the Academy should allow it to be so put forward. In its original state it may probably have been by a Muranese imitator of the great Paduan, but on the present occasion it could well have been spared. The quaint and delightful "Death of Dido," by Liberale da Verona (159), is certainly the most desirable among the thirteen pictures recently acquired by the National Gallery from Herr Habich of Cassel. By a lucky chance it has been possible, without infringing the rigorous laws of that establishment, to lend it on this occasion to the Royal Academy. The subject is treated more or less in that Mantegnesque style which in various phases obtained almost everywhere in the eastern half of North Italy during the latter part of the fifteenth century; but it is conceived with much originality and a most engaging *naïveté*, while, injured as it is in parts, the panel still reveals everywhere that peculiar sparkle of the stimulating Veronese colour which has no parallel in the Paduan school proper. Signor Gustavo Frizzoni, in an article in the *Zeitschrift für Bildende Kunst*, first restored this curious piece to its true author. Nothing here comes so near to Mantegna as Carlo Crivelli's magnificent "Pietà" (Lord Dudley: 150), a lunette which is certainly the finest work with which we are

acquainted from the brush of this interesting Veneto-Paduan. The *Miles Venetus*, as he loves to style himself in his later performances, is here seen in his earliest and most Paduan phase, strongly under the influence of the school of Squarcione, and also deeply impressed by Donatello's bronze reliefs in the Santo of Padua, as he is also in our own "Pietà" at the National Gallery. It is curious to note how Crivelli in his later altar-pieces becomes again a Venetian of the Muranese type, and revels in those huge raised ornaments of gilt gesso which the Murano school originally borrowed from Gentile da Fabriano. Mr. Eastlake's "Virgin and Child with Saints" (158), by Pier Francesco Bissolo, is a sufficiently characteristic example of one of the least vigorous among the Bellinesques. It is most interesting to have now another opportunity of studying Mr. Wentworth Beaumont's famous "Adoration of the Shepherds" (112), attributed to Giorgione, and by Messrs. Crowe and Cavalcaselle considered to be among those few works which may legitimately be left to him, while Giovanni Morelli—the Giorgione connoisseur *par excellence*—does not include it in his list. Beautiful as the panel is, with its wonderful warmth of sombre but glowing Venetian colour, there is much in it which constrains us to seek for another authorship than that of Barbarelli himself, under whose influence it was in any case undoubtedly executed. The draperies of the St. Joseph and the Madonna are weak in cast, and do not suggest his brush, while the execution of the beautiful landscape has something hard and a trifle horny which is not characteristic of Barbarelli, even in his beginning; and then we fancy that he would have treated somewhat otherwise the figures and buildings of the middle distance and the background. The finest portion of the picture is certainly that which contains the two adoring shepherds, the kneeling figure in front of the Divine Infant being in its pathetic simplicity one of the most beautiful creations of the earlier Venetian art, and in respect of execution worthy of Giorgione himself. How imperfectly we as yet know the immediate *entourage* of the master is proved by the existence of so many fine Giorgionesque pieces, all of them showing different handling. To go no farther than London, we have Mr. Beaumont's exquisite panel, and in the National Gallery the so-called "Philosopher" and the "Adoration of the Magi," from Leigh Court; all of them coming near to Giorgione, yet all of them, though they belong to about the same period of Venetian art, apparently by different hands. What has Titian done that he, the painter of the "Venus of the Tribune" in the Uffizi, and of the "Danaë" of Naples, should be made responsible for this unlovely and inferior "Omnia Vanitas" (Ralph Bankes, Esq.; 113) by some fifth-rate Venetian of the sixteenth century? A genuine and lovely canvas by Vecellio is, on the other hand, Major Jekyll's "Triumph of Love," formerly in the William Graham collection (115). The transparent flesh tones of the beautiful Cupid and the far-stretching blue distances of the landscape could have been painted by no meaner brush. Hastily executed from the decorative standpoint, and moreover much rubbed down, is Mr. Bromley-Davenport's large "Apollo and Marsyas" (117), by Tintoretto, which nevertheless unmistakably reveals in the movement of the figures, in the peculiar type of the small heads, and in the sweeping breadth of the execution, the hand of *Il Furioso* himself. Of greater value are two extraordinarily striking portraits of Venetian senators (Nos. 116 and 118), contributed by the Duke of Abercorn. No. 116 is blocked out with such intense and almost brutal hardness, as, notwithstanding its superb

breadth and vigour, to disquiet even the uncompromising admirer of Robusti. Nevertheless, at the proper distance, it irresistibly asserts itself, and conquers the recalcitrant beholder. No. 118 is much more finished, and more carefully fused in the flesh tones, and is altogether one of the most splendid Tintoretto portraits with which we are acquainted. One must not look to find in imposing and decorative works such as these the subtle appreciation of a human individuality shown by a Giovanni Bellini, or the aristocratic elegance of a Titian; but for a forceful and synthetic presentment in splendid pictorial fashion of outward characteristics they have no superior. Lady Wallace's "Virgin and Child with St. John and Angels," by Andrea del Sarto (121), is probably the best sacred piece by the Florentine master to be found in England. It shows to the full that surprising *maestria* of drawing and design for which Andrea is famous, together with a certain vacuity which is unfortunately no less characteristic of his style. That weightiness and majesty of form and feature derived in part from Michelangelo, which is at first sight so imposing, lacks nevertheless in Andrea's hands the significance, the intense suggestiveness which lend so overpowering an interest to the creations of Buonarroti. A vigorous example of Jacopo Bassano's rougher and more incisive manner is Sir Charles Turner's "Announcement to the Shepherds" (122), while the "Apollo and Daphne" (Robert Hillingford, Esq., 110) of Andrea Schiavone is a decorative panel of rare beauty and charm. We must not omit to mention, although they have somehow slipped out of their right place, two interesting paintings of the Milanese school of Leonardo. One is Mr. Lesser's well-preserved "St. Catherine holding a Book, with Angels" (164), attributed to Bernardino Luini, and showing certainly many characteristics of his style. The head and costume of the Lutesque saint are very delicately executed, as, indeed, are the *putti*, although they lack the ineffable grace of the best performances of this class. What mainly causes us to pause, and to suspect the intervention of a pupil in some portions of the work is the absurd disproportion of the small and ill-drawn hands; and hands were one of the things which Luini, like Leonardo, did best. Attributed to Da Vinci himself is a charming "Virgin and Child" (Executors of the late E. H. Lawrence, Esq., 165), which is a fine and well-preserved performance of the school, and, moreover, by no means slavishly based on any known original of the master. The Virgin is seated in front of a half-drawn myrtle-green curtain, which but partly excludes the radiance of an azure landscape of lake and mountain, strongly suggesting Varese. The name which most readily occurs to us in connexion with this covetable panel is that of Francesco Napoletano, by whom is a pleasing "Madonna and Child"—very similar in style, but not in design, to the present example—in that small gallery of the Brera which enshrines as its central ornament the "Sposalizio" of Raphael.

CLAUDE PHILLIPS.

#### CORRESPONDENCE.

##### THE LIGHTING OF GREEK TEMPLES.

London: Jan. 9, 1892.

Round the subject of the method of lighting Greek temples there has, ever since the beginning of the century, waged a fierce war of opposing views: some authorities maintaining that none received light from an opening in the roof, others that all, without exception, were so lighted.

Dr. Dörpfeld, chief secretary of the German School of Archaeology at Athens, in the last number of the Proceedings of the Imperial German Archaeological Institute (*Mitth. des Kais. Deutsch. Arch. Inst.*, Athen: Abtheil.), just published, in an able paper on the question claims to have finally set it at rest. In common with all disputants on the point, he takes as his text the passage in Vitruvius (Book iii. ch. i.) where, after giving instances of various kinds of temples, the author goes on to say—

"hypæthros vero decastylus est in pronao et postico, reliqua omnia eadem habet quæ dipteros, sed interiore parte columnas in altitudine duplices, remotas a parietibus ad circumitionem ut porticus peristylorum, medium autem sub diu est sine tecto. Aditus valvarum ex utraque parte in pronao et postico, hujus item exemplar Romæ non est, sed Athenis octastylon templo Olympio."

Basing his arguments on the fresh evidence thrown on this passage by the recent excavations on the site of the Temple of Olympian Zeus at Athens, superintended by Mr. Penrose, some time director of the British Archaeological School there, by which it was conclusively proved that that temple had eight columns at front and back, and not ten, as had been supposed, Dr. Dörpfeld rejects a reading that would substitute "octastylus et templo Olympio" for the version given above, and proves that Vitruvius is not mentioning a general rule for temples, but only adducing one instance, the Olympieion of Athens.

Dr. Dörpfeld's argument is elaborate and most carefully worked out. The conclusion arrived at is, briefly, that great Greek and Roman temples of normal, and especially of the peripteral form, had *not*, as many have thought and still hold, an opening in the roof to admit light, but received their light exclusively through the doors. He takes it as proved by the excavations that the only instance brought forward by Vitruvius of a great hypæthral temple is the temple of Olympian Zeus at Athens, and suggests that as this temple at the time was in an unfinished state it may have had the roof covered later. Such instances, when found lighted from the top, he considers exceptions, since, as a rule, Greek and Roman temples had no such opening in the roof.

After all, this is the common-sense view, apart from any question of authority. Greek temples, of the finer periods, were built of gleaming marble. The Greek sun is proverbially brilliant. From the floor sufficient light for the interior would be thrown by reflection. The temple, too, was a solemn place, to which a mysterious half-light would be appropriate, and not a mere show-room for artistic works. And, since there were so many costly works of art in the temple, gold and ivory images of the god, votive offerings and the like, as a measure of safety against robbers, a closed roof would be preferable; while, to expose these costly images to the elements, would have been a risk far too great for the Greeks who are even said to have had systems of irrigating the internal mechanism of their gold and ivory statues with streams of water or oil, according to the dampness or dryness of the situation, to preserve them against climatic change.

MARIA MILLINGTON-LATHBURY.

#### NOTES ON ART AND ARCHAEOLOGY.

WE hear that Mr. James Orrock has recently presented to the public gallery of Edinburgh an important group of fifteen drawings, which have formed a part of the rich and varied collection amassed by Mr. Orrock in the Adams house, in Bedford-square, which Mr. Cosmo Monkhouse has recently described so pleasantly in the *Art Journal*. The drawings now generously spared from the portfolios of

the collector, and destined—if he only knew it—to be of infinitely more benefit than modern French work in the education of the Scottish student and the culture of the Scottish amateur, are by those who, excepting perhaps Turner and Cotman, have been the greatest masters of the art of water colour. They are by David Cox, Peter De Wint, William Hunt, and other important and unforgettable men of the great period.

THE Fine Art Society will open next week an exhibition of studies and paintings from nature (chiefly in Picardy) by Mr. H. W. B. Davis. The gallery is now illuminated by the electric light.

ON Thursday next, January 21, Mr. A. S. Murray, of the British Museum, will deliver the first of three lectures upon "Some Aspects of Greek Sculpture in Relief." During the course, he will deal with such subjects as—reliefs on circular spaces, quasi-heraldic groups, the chest of Cypselus, early friezes in long narrow bands, the composition in later friezes, and metopes. In particular, he will maintain that the influence of Egypt and Assyria on early Greek art was towards sculptured friezes, and that the subsequent Greek tendency was for a time in favour of isolated groups.

THE fifth ordinary general meeting of the Egypt Exploration Fund, announced for Friday in this week, has been postponed until March 11.

#### THE STAGE.

##### "HENRY THE EIGHTH" AT THE LYCEUM.

THE revival of "Henry the Eighth," at the Lyceum Theatre, is to be reckoned among the most distinguished and the best-planned actions of Mr. Irving's career. To some of us, at least—while recognising the enterprise and the intelligence of the proceeding—it has not been always possible to approve altogether of what has been done for the "legitimate drama" at the Lyceum. Never, of course, has a piece been produced there, in Mr. Irving's day, which it has not been incumbent upon those who aspire to good taste to praise from one point of view or another. But the bestowal of the most gorgeous and most carefully-devised trappings upon this or that Shaksperian production which the age, it was supposed, had become too lazy to welcome on the naked merits of writer and interpreters, has had various and unequal results. Deliberately, it was possible to think that the extraordinary beauty and extensiveness of the decorations and appointments in "Romeo and Juliet," for instance, were liable, in their effect upon the senses, to overpower almost any conceivable acting. At another time it was felt—and I felt it myself most particularly with regard to "Macbeth"—that the carrying forward of the action of the piece, amid such a wonderful entourage of blasted heath and sombre mountain and wildness of weather, as the Lyceum management afforded, gave vividness, gave reality, helped the imagination instead of thwarted it. I feel the like in "Henry the Eighth." Impressive and noble as are so many of its lines, "Henry the Eighth" is scarcely possible upon our stage to-day without the best support it can receive from scenic embellishment. What did



Coleridge call it?—"an historical masque or show play." Even at any time, the piece must have gained greatly by such embellishment; for the sphere of its action is magnificent, and of the Court. Charles Kean knew this, and acted on it. Circumstances perhaps, as much as his own general lukewarmness to this kind of assistance, prevented Samuel Phelps from using it in any important measure. But it is eminently reasonable and wholly an advantage, and Mr. Irving and those who have worked with him must be given the very fullest credit for all that they have done. They have given the piece, as a stage spectacle, not only splendour, but life. Any amount of intelligence and learning—any amount of fine taste, and a *luxe* well-nigh effréné into the bargain—have gone to the making of this show, which to me personally (and I should suppose to everybody) is as delightful as it is gorgeous. It is not possible to speak of it in stinted terms. Nothing more creditable has been done upon the stage at any time within the memory of middle-aged people. Nay, we might go further in commendation than that, and yet be well within the truth.

The play itself has been comparatively little tampered with; and, not to speak for the moment of the acting, the spirit of it has never been forgotten in all this multiplication of material splendour. The things of the Tudor time live before us. Not only furniture and house decoration, dresses, plate, accoutrements. Not only are the gold and silver vessels copies wrought especially from some of the most prized pieces now in richly endowed private, or in the greatest dealer's, hands. Not only are the brocades, the silks, the velvet, the rose-red of the Cardinal's robes, the stiff and wall-like substance from which emerges the pretty throat of Anne Boleyn, all that the most exacting would have them to be, since Mr. Seymour Lucas designed this, and Mrs. Comyns Carr designed that, and Mr. Lock threw himself, figuratively speaking, into the dyer's vat, that the thing should be done and the precise colour got; but mere magnificence, mere correctness, mere fine taste have not been enough. The "supers" have been trained as they have been trained by the Meiningen and by the great Dutch company which came to us some years ago. A deadly unanimity no longer reigns among them. Each seems to have his own mind, so that to the unpractised eye—and not to that only—his action seems spontaneous. The procession of the coronation of Anne Boleyn is watched with curious interest, from the fifteenth century windows of the narrow street, by real artificers, who pursue their crafts and gaze, and gaze and pursue their crafts again. There is charming and engaging music. The pleasure of the dance—which the modern audience craves for—is not withheld. I am not sure, even now, that I have completed the catalogue of the good virtues which this revival shows—apart, I mean, from the art of the "principals": from the exercise of their proper business. But taking the rest—if rest there be—for granted, it is to the acting of the chief persons that we must now turn.

Mr. Irving does not naturally bear even the remotest resemblance to Wolsey, as anyone may see who takes the trouble to study the few available portraits which may be accepted as authentic. To attempt to compass resemblance by the art of "making up" would in this case have been a mistake. Mr. Irving has not committed it. Arrayed in robes and in biretta which become him well, he is dignified and graceful in every pose—dignified and graceful, rather than winning; not remembering, it may be, quite often enough that tribute to Wolsey's charm which Griffith paid, and which, moreover, is not unlikely to have been well deserved; or how could Wolsey have gained at all a position which mere will and mental power scarcely suffice to obtain? But everything is done studiously and thoughtfully; certain touches are wonderfully suggestive; the final scene in which the Cardinal presents himself, when it is brought to him that he is bereft of his honours, is of exquisite naturalness and, as it were, spontaneous pathos. Other impersonations of Mr. Irving have had occasion to be striking at a greater variety of points—have had chances, in fact, denied of necessity to the part of Wolsey, but no impersonation has, on the whole, been better considered, or has reached and retained so stately a dignity.

Miss Ellen Terry—it has been pronounced, I see—wants fire as Katherine. I have met nobody who has ventured to opine that she wants womanliness. She is, in truth, natural, earnest, pathetic; and this performance is to be classed among those of her successes which are to be approved the most. I am a little at issue with some people as to the respective merits of Mr. William Terriss as Henry and Mr. Forbes Robertson as the Duke of Buckingham. I find Mr. Terriss's performance the more satisfactory of the two; not that it is ideal, not that it approaches perfection, but that it does no violence to our common sense. More, indeed, than that may be said for it. In a measure it is dramatic. In a measure, it does realise, not only human character—which of itself is something—not only a man you can believe in, that means to say, but a man who may conceivably have been Henry. Mr. Terriss's performance—the being he presents—has the quality of masterfulness; and, speaking roughly, that is half the battle. Nor do I find it possible to deny that Mr. Terriss shows also, cleverly enough and appropriately, the self-indulgence and the sensuousness which must have marked the monarch's toyings with the slim blonde who was to be the successor of Katherine. "I must not yet forsake thee" is said by him to Anne, in the scene of the mask and dance at Wolsey's, with a befitting air of immense patronage, as of one who confers nothing less than a good-natured and considerate favour in concentrating upon one attractive and presumably innocent young person all his possible vices. Now, as the Duke of Buckingham—who appears, so to say, but to speak his speech and to perish—Mr. Forbes Robertson looks excellently; but the great speech is for the most part a failure. On the first night, its last three lines—only

its last three lines—were right, were pathetic, had the accent of reality. All the rest was graceful elocution of the kind that would pass muster in a reading-class, of which the master wishes to impress upon the pupils how it is fitting that these things be said. A lesson, and not a martyrdom, however—a rehearsal and not a performance. And that, however meritorious, was not really satisfactory. The grace and courtliness of Mr. Beaumont told well as Cardinal Campeius. Mr. Arthur Stirling was Cranmer. That admirable veteran, Mr. Howe, with kindly dignity and homely feeling, gave truth and thorough acceptability to the part of Katherine's Gentleman-Usher, who waits upon her at her death. Miss Le Thiere showed a good deal of vitality as "an old lady"; and in Miss Violet Vanbrugh, as Anne Boleyn, we had a charming realisation of a sunny nature—the nature of that "young maiden" of whom Walter Savage Landor prettily said, that she was "first too happy for exaltation, and, after, too exalted for happiness."

FREDERICK WEDMORE.

#### STAGE NOTES.

MR. W. L. ABINGDON will give a special *matinée* of "Thérèse Raquin," with the original cast, at the Criterion Theatre on Tuesday next, January 19.

#### MUSIC.

SIR CHARLES HALLÉ gave two performances of Berlioz's "Faust" last week at St. James's Hall: one on Friday evening, the second on Saturday afternoon. It is eleven years since the veteran conductor produced the work here; and it is therefore not surprising that this fresh invasion of London by a Manchester choir and orchestra did not create quite the old enthusiasm. The rendering was exceedingly good, though the singing of the present was scarcely equal to that of the former choir. The solo vocalists were Mrs. Henschel, and Messrs. Barton, MacGuckin, Hilton, and Henschel. Sir Charles conducted with marked vigour and intelligence.

SIGNOR PIATTI appeared for the first time this season at the last Monday Popular Concert, and introduced a new work for piano-forte and 'cello of his own, entitled "Sonata Idillica." The music is melodious, the colour appropriate, and, as one would expect, the writing is most effective for the 'cello. The interpreters, Miss Davies and Signor Piatti, were much applauded at the close of the performance, the latter obtaining a special ovation. Miss Davies gave a brilliant rendering of Mendelssohn's Caprice in F sharp minor. Mr. Brereton was the vocalist. The programme also included Mozart's attractive "Divertimento" No. 3 for strings and two French horns.

MR. GEORGE GROSSMITH gave a humorous, musical recital at St. James's Hall on Monday afternoon, and amused a crowded audience. The entertainment was quite up to the usual standard. The variations on a comic song tune à la Mozart, Beethoven, Mendelssohn, and Wagner were very clever, especially the second, in which the "Lieder ohne Worte" were parodied.

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